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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 38.

LONDON: MARCH 1, 1842.

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ARTISTS' AND AMATEURS' CONVENTION.—The Members are reminded that the SECOND MEETING of the Season will take place at the FREEMASON'S TAVERN, on WEDNESDAY, the 2nd of MARCH.

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THE ART-UNION.



LONDON, MARCH 1, 1842.

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FRESCO PAINTING;

ANCIENT AND MODERN.

In the first period of its existence Art may be considered as a language, it next becomes the form of the beautiful, the symbol of feeling, and of the abstract and general conceptions of the mind. For the religious impressions, the mythic traditions of a people soon become embodied; the virtues which adorn, the vices which degrade society assume a figurative type; man desires to imitate and to record, and every age is anxious to transmit its impressions to the future, to lighten them by refinement of expression, and to give them the character of duration. This is particularly true wherever, as a national characteristic, the imagination is more predominant than reason; where ideas, which possess no substantial existence, require a kind of objective certainty to represent them; where language is informed, inadequate, or the means are unknown for the expression of thought, by printed characters.

It was thus in Egypt and in Greece, where Art was directed to inculcate religion, deity heroic action, hallow the social virtues, and refine the public feeling.

In works of Art, the characteristic of the Greek, is the perception of the beautiful; that of the Egyptian, sublimity and duration. The Greek was imaginative, highly rationalistic, and sceptical; the Egyptian was gloomy, fettered by the institution of castes, reflective, but debased by superstition. Painting and Sculpture were alike patronised by the religious institutions of both nations: but the mind of the Egyptian artist was palsied by the restrictions of the priesthood, which forbade all change in the form of the human figure, enjoined the same formal outline, and conventional mode of execution. Even under the influence of Greek and Roman con-

quest, or the reign of the Ptolemies, they remained in this respect unchanged. Apart from the stimulating atmosphere, the free soil, and unfettered habits of the Greek, the philosopher promoted the Fine Arts, as a mode of refinement; the priest, because it excited religious feeling; and the legislator because the emotions of patriotism were heightened by the commemoration of great events. Mural painting, the first step towards monumental works of Art, was early employed by the Egyptians, the Greeks, and other nations, for the purpose of internal and external decoration.

This appears, from the often cited passage in Ezekiel viii., 10, and chapter xxiii., 14, 15; as well as from the general testimony of Greek and Latin authors.

Of late years this practice of mural painting has been disputed by many critics of Italy, Germany, and France. In France opinion is chiefly divided by the theory of Raoul-Rochette, and Letronne. M. Rochette is of opinion, that the paintings mentioned by Pausanias, in the *Pœcile*, painted by Polygnotus, Micon, and Pantœnus, were on wood inserted in the wall, and that those in the Temple of Theseus, and of the Dioscuri, were similarly executed. He maintains this opinion, not only by the most extensive erudition, but by the following quotation, from the letters of Synesius: "The *Pœcile* has ceased to be the *Pœcile* since a proconsul had removed the panels of wood illustrious by the art of Polygnotus." But if we consider the description of Pausanias, not only in relation to the *Pœcile*, but with respect to other buildings, it is difficult to escape the conviction that they were painted on the wall. Of the *Pœcile* he says, "*In the middle wall* are Theseus and the Athenians fighting against the Amazons; next to which are the Greeks who have taken Ilium;" and this latter picture is evidently of considerable extent. In the Temple of Theseus he describes the picture of the third wall as not clear, because *injured by time*; and because Micon had not expressed the whole affair. Similar descriptions apply to the Dioscuri. It is not improbable, however, that Pausanias has referred both to pictures and painting on the walls. We know that pictures were placed in the temples at a very early period. They were at first votive, not necessarily mythic, but consecrated as being placed in the temples, and comprised under the general class of *avaynata*.^{*} Portraits were so consecrated, not only from a political motive, but a religious feeling; for instance, the portrait of Themistocles, in the Parthenon, placed there as a public expiation of the injustice with which the Athenians had treated the Conqueror of Salamis.

When this custom first commenced, it is impossible to state (Boech. Corpus. Ins. Gr. tome i., p. 18, 19), but it was extensively practised, the pictures were arranged, and it was to the Heræon of Samos that Strabo first applied the term *Pinakothek*. Considering, however, the opinion of Pliny, the statement of Pausanias as regards mural painting, that it was an Art not unknown in other countries, the certainty that colour was employed in the decoration of Greek architecture, and in part applied to statues—admitting to the full extent the existence of tabular pictures on wood, placed in public buildings, and the fact of their removal by the Romans—it does not appear that mural painting was unknown, to the extent M. Rochette would suggest; although possibly its general employment has been hitherto too readily admitted. Whether the

* M. Rochette uses this word, I think, in the sense here adopted, that is as "consecrated;" it might be also employed in the meaning of "accursed," "devoted to the infernal deities." It would be an interesting inquiry to ascertain whether in times of party spirit or strife, or on occasion of cowardice, betrayal of public trust, &c., the Greeks might not place the portrait of a political antagonist or state criminal in a temple from this latter motive. At Venice, in the Hall of the Great Council, the place for the portrait of Marino Faliero is painted over with a black veil, and the following words are inscribed: "*Hic est locus Marini Faleiro, decapitati pro criminibus*." Would not this tend to confirm the probability of such a practice in Greece? Victor Hugo notices a similar fact in Egypt.

Greeks painted in fresco is a doubtful fact: painting on stucco, in distemper, and encaustic, is well attested.* Painting in distemper consisted in dissolving colour in water, mixing it with glue, and then intensely varnishing the surface; Encaustic was a kind of painting in which the colours were mixed with wax, and which, by various modes of applying heat, became fixed in their original splendour. It has been lately revived at Munich, according to a process made known by Montabert, in his "*Traité de la Peinture*."

In whatever manner the Fine Arts may have been practised in Rome, their real development, and the refinement produced by the influence of literature, was the result of the conquest of Græcia Magna and Sicily.

GRÆCIA capta ferum victorem cepit, et artes,
Intulit agresti Latio.

It was Greece who placed her fetters upon her barbaric conqueror, and held him in a slavery, more glorious than his own freedom; humanizing his character, and redeeming, in some degree, the misery entailed upon the world, by his desire of universal mastery and shameless lust of conquest. Thus the Roman knew,

Quid Sophocles, et Thespis, et Æschylus utile ferrent;
and the robbery of Greek Temples, gave him the finest works of plastic Art, by which to guide his judgment and refine his taste. One great proof, indeed, of the practice of mural painting in Greece, is the knowledge we possess of the similar custom at Rome. For here, the Fine Arts were exclusively cultivated by Greek artists, or by others educated in Greek schools; and the same materials for colour were employed. Before this period mural painting had been practised by the Etruscans, Volsci, and Latins; and it was customary to cover sandstone and brick with a coating of calcareous composition, upon which colour was employed. This at first might be monochromatic. Mere ornamental fresco was the work of inferior artists; as, for instance, the decorations in the country towns of Herculaneum, and Pompeii, but the houses at Rome, the Palace of the Cæsars, the public edifices, the Baths of Titus, give examples of a much higher order. Much of this was meant to be seen but by torch light; and its style may be considered Romanesque, rather than Arabesque. According to Vitruvius, the ground for fresco painting was thus prepared. The colours were applied moist to the surface of a stucco, formed of powdered marble mixed with lime. The wall or ceiling had three distinct coatings of this material, of which the first contained a coarse powder, the second a finer, and the other the finest marble dust; and this was carefully polished. The frescoes in the Baths of Livia and of Titus, and the ground of the celebrated Aldobrandini picture are of this kind. Those found at Rome, in 1780, which became the property of the Prelate Casali, considered as forming one wall of an extensive gallery, and which, from the subject represented, were called *Dapiferi*, are similarly executed. By experiments made by Sir H. Davy, no appearance of any wax varnish, or of animal or vegetable gluten to fix the colour, was perceptible. In black colours (possibly at all times difficult to treat), Pliny states, that glue was used to fix them. Duration of colour must depend upon the employment of proper vehicles, and the careful preparation of the wall. The history of ancient mural painting may here properly close. To trace it during the decline and fall of the Roman Empire; its state during the struggle of Christianity for the mastery of the human mind, and its final grandeur in Michael Angelo and Raffælle, would be more properly the subject of a distinct essay. This period is, therefore, omitted, that attention may be directed to the HISTORY and PROCESS and present state of FRESCO PAINTING in Germany, Italy and France.

The process of fresco-painting consists in this—A well-dried wall is covered over with one or

* See a valuable note (in Kugler's *Hand-Book of Painting*), by Mr. Eastlake, page 95.

two lines (about 1-16th of an inch thick) of a very carefully-prepared mortar, made of fine river sand and old lime; which serves as the ground of the painting, and possesses the property, *so long as it is in a damp state*, of fixing the colours applied to it without the aid of size or of any other medium; so that neither when dry, nor by means of water, can they be effaced, but in the course of time become more completely united with the surface of the wall. This union of the pigment with the mortar, prepared as above, is not merely a mechanical adhesion, but a *real chemical cohesion*. For the lime, thus slacked in the wet mortar, has the peculiar property, during its drying or setting, of working to the surface, and, owing to the absorption of carbonic acid from the atmospheric air, to become there *crystallized* to a fine transparent enamel, which the colouring matter, when applied, thoroughly penetrates, invests, and becomes itself so fixed. This crystallized surface, a kind of *stalactite formation*, is with difficulty soluble in water, and is not destroyed by other atmospheric influences; but by the continued chemical action of the carbonic acid and moisture, it becomes as it were still further concreted, or harder and harder still. In this chemical union of the pigment with the lime, (which is applied to the mortar or to the colours themselves as a hydrate of lime, but which in the end at least partly passes into a carbonated neutral salt), the condition now exists, that those pigments only can be employed which are not altered by caustic lime. On this account, therefore, not only is the use of vegetable and animal pigments in general excluded, but those even of the mineral kingdom which possess elementary properties in too great affinity with or liable to be decomposed by the lime; for else they not only lose their own former natural condition, but enter into a new secondary one with the lime, by which the colour becomes changed. Now as this fixing of the colour depends on the humidity contained in the thin coating of lime, it follows that the laying on of this and the completion of the painting upon it can proceed but by degrees; and that only so much of the wall, therefore, must be covered at a time as the painter is certain of finishing in one day. Colours applied afterwards could never durably unite with the ground on which the crystallized surface is already formed, as the communication between the colours and the solution of lime still contained in the mortar would cease. As the colours appear considerably darker (not, however, all equally so) before they are completely dry, it may be requisite for the most skilful artist to retouch parts of the painting in distemper, to soften any harshness in outline or inequality that may exist.* For the same reason, it is apparent that a well-balanced and finely-felt harmony of light and shade is not so attainable, as in an art where the painter has always before his eyes not only the true effect of that part of his work which is completed, but can retouch it, changing and labouring the colours as the effect requires, till by a gradual process of repainting and glazing the wished-for harmony is attained. Another peculiarity of fresco-painting, and one much more important in its consequences, is its entire want of all transparent and juicy colours; so that shades of only moderate depth appear dry, dim, and deprived of that spirit of illusory truth so favoured by the use of colours mixed with rich vehicles. On the other hand, fresco surpasses all other modes of painting in representing gradations of light. The deficiency of a pure crimson and bright red, caused by the omission of all vegetable dyes, is to be considered but as a secondary evil: it is one which in the

* But this is a custom, if possible, invariably to be avoided; it diminishes that vigorous feeling with which works of this kind should be conducted, nourishes an inclination towards littleness in detail; faults are corrected, rather than foreseen; it is censured by many of the most eminent Italian painters, and thus condemned by Vasari: "Però quelli che cercano lavorar in muro, lavorino virilmente a fresco, e non ritocchino a secco; perché, oltre l'esser cosa vilissima rende più corta vita alle pitture," &c.

later middle ages was remedied by superficial coatings of transparent colours in distemper.

Thus it is clear that fresco is not adapted for any such branch of Art as principally requires a magical effect of light, shade, and colour, or which, in short, aims at producing illusion: this should be as much as possible avoided, for all attempts of this description only tend to create hopes we cannot realize, and subvert what is possible by efforts at impossible effect. On the other hand fresco essentially possesses the power of representing form and figure—all that can express thought, idea, character; and is perfectly adapted to any undertaking which acknowledges these as its legitimate object. If to this we add its extraordinary durability, and consider that not only is it connected but indissolubly united with the wall as the polish to the marble, we must then admit that it is the most suitable, if it be not the *only* style appropriate for monumental works, in which form and character predominate above the charms of light and colour, and which produce effect rather by the expression of thought than by an effusion of feeling allied to the style of lyric poetry.

But it is objected, that the want of transparent dark colours, and the impossibility of producing deep and dark shades of great illusory effect, are fatal to its general employment. Yet this supposed imperfection (for it is no more) renders it the more appropriate for designs upon a *large scale*; which are in general so connected with architecture that they seem to form one organic and harmonious whole. Architecture gives the principal forms; to enliven without destroying them is the task of fresco painting. Its subjects must make, therefore, no appeals to the illusions of the senses, nor aim at being mistaken for reality: the highest object should be poetic and artistic truth, in so far as this is attainable without lowering its greatness of style. When, however, fresco united with architecture has fulfilled the required end (that is, of artistically enlivening the architectural forms, either spherical, cylindrical, or plain surfaces, without destroying their outline), then the very impossibility of breaking the apparent surface of the wall by *deep deceptive shades*, making the represented scene appear like reality, becomes a matter of appropriate consideration. We must seek for aid from an antagonist power. This we find in the extraordinary light of the lime and of the colours united with it, which afford sufficient means to produce the requisite effect. For, let it be assumed that the whole picture is several shades lighter than if executed in oil, or than even reality would be in a diffused light, yet the perfect sufficiency of the means in question to obtain a satisfactory result with consistency and truth is not to be doubted, without the picture having the appearance of reality, or without changing and interrupting the effect of the entire architectural surface. And here, too, another advantage must not be overlooked, namely, that the space painted seems enlarged by light colours, and appears loftier, more free, and cheerful. This theory is fully confirmed by the works of the middle ages, when painting had attained its highest degree of perfection, from the time of Giotto to Raffaele. The celebrated artists of that period endeavoured to produce mural works of Art, which were to be congenially blended with the architectural design, and not to appear as additions at once superfluous and unmeaning. They made no attempts to foreshorten their figures (*either when the horizon was low, or even on roofs*); they avoided all such tricks, which could but have produced an unideal relation between nature and the imitations of Art, and painted the surface as they would have done pictures in general. The absurd custom of totally transforming and destroying the architectural surface by means of perspective and optical trick, so as apparently to raise the roof of a hall or church having a flat roof, to a cupola, &c., commenced during the decline of the art under Correggio, and is most remarkable at

the period of Andrea Pozzo and his contemporaries. But in adopting these views, modern artists fail not unfrequently, by giving *too deep a tone to their colours*. It arises from this circumstance. Accustomed to paint in oil, they seek to transfer to fresco the effect of oil. This appears at first an insignificant mistake, but in reality it destroys every principle of fresco. In the inevitable results of these attempts at impossible illusion are dry, dull, heavy shades, the destruction of the architectural surface, and finally, want of light and of equality of colour.

Having now considered the process, the particular limits and powers of fresco, it is requisite to give some general account of its present position as a branch of Art. It has been frequently asserted, "that the secret of fresco painting was for a long time lost;" or, "that it remained entirely unpractised, until lately brought into use by the German artists at Rome." This opinion is unfounded.

It is well known that the Italians and the Tyrolese use it extensively even to the present time in their churches, monasteries, and palaces; so that the German painters can maintain no claim to its re-discovery. They may be said to have restored the Art, inasmuch as they have based it upon rational principles. They have sought, after the example of the masters of the fifteenth century, by pursuing what others have despised—the study of nature—to give it a place no less becoming than important in the interests of religion and life. To this merit the German painters are fully entitled.

There is a period in the history of Art when the very genius which led to its progression, becomes the cause of its decline. It is when painting ceases to exhibit nature, but merely reflects the artist. When the conception of great thoughts, the scenes of nature, the dramatic incidents of life, when all that prompts to individual action, or links man to his fellow man is the wide relationship of humanity, giving to it the sublimity of revelation, the character of history and the force of truth, have ceased to influence the *mind*,—the *picture* will become tame and spiritless effort of an imagination conventional and unreal, of conceptions faintly reflecting the creative power of the past, of thought and feeling, bearing a species of causeless affinity with the affections, emotions, or actions of man; and of ideas, the highest excellence of which may consist in assimilating Art to the character of a book of fashion;—the mark of the predominating influence, the type of the opinions of the day. And when to this we add, the evil that must arise from fixing the essential qualities of a work of Art, not in its internal excellence, but in the practical superiority of external treatment: when that which forms the inward life and soul of Art is sacrificed to that which is its mere mechanical power, we cannot wonder, that mediocrity in the artist, dogmatism in criticism, or indifference in the people, should become the inevitable result. This, or something like to this, was the state of Art at periods of the sixteenth and seventeenth centuries. But about the middle of the eighteenth a desire for severer study again appeared, and the critical spirit of the German, which has been so deeply exercised at all periods in literature, was now also turned to Art. In 1760, Christian Ludwig von Hagedorn, published his Essays upon painting, and thus prepared the way for A. R. Mengs and J. Winckelmann, who first felt and communicated the spirit of the antique in all its depth. But the principles of Mengs would have established a new form of eclecticism, which is but another name for mediocrity; and it was soon discerned that even his external merits were valueless, and were at once to be repudiated to prepare the way for the restoration of Art in the vigorous excellence of uncorrupted youth. It was Carstens and Schick who in the first instance strove earnestly to effect this: but the times in which they lived were unpropitious. On the one hand, the most con-

plete indifference of the public, on the part of artists and the patrons of Art the most irrational love of novelty, neutralized their exertions. Their friends and followers, Wächter and Koch, have scarcely received more encouragement and support from their contemporaries.

With far greater success than the artists above-mentioned, Cornelius, Overbeck, Veith, and Schadow, associated to effect the complete restoration of fresco-painting. At the villa of the King of Prussia's Consul, the Chevalier Bartholdy, they found the desired opportunity. The subjects selected were from the "History of Joseph." The 'Explanation of the Dream,' and the 'Recognition in Egypt,' are by Cornelius; the 'Sale of Benjamin,' and the 'Year of Famine,' by Overbeck; 'The Garments Stained with Blood,' and 'Joseph in Prison,' by Schadow; and 'The Year of Plenty,' by Veith. Apart from their intrinsic merits, these pictures derive a particular importance from the consideration, that they were the first productions that had been seen for centuries, of art, pure, powerful, and refined. With reference to either, they will exist as invaluable monuments, worthy of the present and of succeeding ages. To these artists Prince Massimo gave at a subsequent period a far more extensive commission. At the Villa Massimo, in the neighbourhood of the Lateran, the hall and two chambers were directed to be painted in fresco, with compositions from the three greatest epic poets of Italy. Julius Schnorr undertook the "Orlando Furioso" of Ariosto; Overbeck, with Joseph Führich, the "Jerusalem Delivered" of Tasso, for one of the side-rooms; and Veith, with Koch, the "Divina Commedia" of Dante, for the other. Veith's task, the "Paradise," was originally to have been painted by Cornelius; but just as the design was prepared, he was called away to fulfil the duties of Director of the Academy at Düsseldorf, and thus its completion was delayed. However sanguine the expectations in which, after the works executed at the Casa Bartholdy, we might indulge, yet the surprising elevation which fresco had attained was throughout remarkable in the decoration of this villa. Independent of the excellent pictures of Overbeck and Veith, full of original genius, Julius Schnorr's graceful compositions in rich landscape exhibit this branch of Art in an entirely new point of view. Koch, the landscape-painter, in his compositions from the Hell and Purgatory, displays an imagination at once animated and powerful; and surprises us by his vigorous conception of the poet's somewhat mystical ideas. Führich, also, who now for the first time enters the list as a fresco-painter, impresses us with a favourable opinion of his talents.

About the same time, Overbeck painted in the church of Santa Maria degli Angeli, near Assisi, upon the end-wall of the chapel of St. Francis an admirable fresco, the subject of which relates to the history of that saint.

Cornelius, who considered fresco-painting as the most suited to the highest aims of Art, was the first to introduce it into Germany. When Director of the Academy of Düsseldorf, he immediately commenced the decoration of the Hall of the Glyptothek at Munich with designs from the Greek mythology. These paintings are now so deservedly celebrated, that it would be superfluous to enter into details either as to their subjects or arrangement. With regard to their general conception and treatment, and individual delineations of character, it has been objected that they are neither Grecian nor antique. Now on this point these questions arise: Whether it be possible, and now particularly, for us really to conceive and to create in the pure spirit of the Greeks? and even if it were possible, whether we ought so to do? The first question may at once be negatived; and the other, assuming the first to be even answered in the affirmative, can present no difficulty, if we direct our attention to the general scope and end of Art. Now Art is conversant with representations of organic

forms, originally acquired by means of the senses, but combined in harmony and beauty in the inner world of the artist's fancy, and reproduced from thence in order to excite in others corresponding impressions. Accordingly, such images only should be introduced in Art as exist really in the mind and soul of the artist: they should be truly moulded, as they are truly felt, in the artist's pure conception, and not affectedly or artificially. The sympathy or union of feeling which such works find in the public mind, will depend upon the degree in which they correspond with the spirit of the age and its predominant tendency. But it is not always necessary that the artist's subjects should be taken from the actual world, in order that the public should be interested in them; they may embrace all that is dignified and generally characteristic of human nature, however remote may be its conditions of time and place. Whatever the human mind can compass, is its legitimate province. It is a despotism at once ignorant and absurd to confine the artist within arbitrary limits; for example, to withhold or exclude the highly poetic mythology of the Greeks. Such treasures, as a Greek, he cannot indeed possess, nor yet for Greeks has he to re-create them; but merely as they appear in the light and shade of his time and of national habits. This variable and accidental form consists, however, in points unessential and subordinate. The immutable principle, and that which belongs to the Art of all times, can be alone the property of mankind. The re-admission of the Greek mythology within the sphere of our Art, seen in this point of view, should appear to us, therefore, as little objectionable as the circumstance that Cornelius has imbued his ancient forms so deeply with the spirit of our own times, that they do not, like the figures in the Etruscan vases, require a particular study, much text, and more learned commentary to understand them. For to enjoy we must comprehend—that is, if the mind be the source of the pleasure. But it is precisely in the execution of these mythic pictures that the power of Cornelius is evinced. Character and dignity are here united with a high degree of grace: the drawing is severe, the colours simple, as the object required.

During the progress of these works in the Hall of the Glyptothek, the open arcades in the Hofgarten were similarly painted in fresco by many pupils of Cornelius. The subjects chosen were from the history of the Princes of the House of Bavaria. Other works of various merit (as Langer's pictures in the Leuchtenberg Palace, the ceiling of the Odeon, that in the Protestant Church, by Hermann, the picture in the Church of Sendling, by Lindenschmidt, &c.) are not to be compared with those commenced immediately after the completion of the Glyptothek, in the new wing of the Residence, and in the Castle Chapel.

Henry Hess was next commissioned by the King to paint the Chapel of All Saints in fresco, in the Mediæval style, upon a gold ground. He was assisted by I. Schrandolph, Carl Koch, and J. B. Müller; and of these, excellent lithographs by J. G. Schreiner have appeared. The subjects are chiefly biblical, and comprise the leading incidents in the Old Testament and the Life of our Saviour. It may be justly asserted, that no church has been for centuries so harmoniously and consistently decorated. Its impression is most effective, and conducive to devotion. Whatever of well-grounded objection may exist or may be urged against the revival of a style of Art belonging to a period deprived of social interest from its remoteness while it wants the charm of antiquity, yet a principle which has so powerful an influence on the feelings of every one must be admitted to be legitimate in its nature, and has claims that we cannot disallow.

In the Royal Palace, the Nibelungen Halls are important in the history of fresco painting. Julius Schnorr has in these rich compositions given further proof of the talent displayed at the Villa Massimo. The apartments of the King are

decorated with paintings illustrating the Greek; those of the Queen, with subjects from ancient and modern German poets; partly in encaustic and partly in fresco; all in intimate connexion with the architecture, and for which the sculptor, L. Schwanthaler, designed the compositions.

In the Church of St. Lewis, the dramatic character of the three pictures painted by Cornelius is in powerful contrast with the calm symbolic composition of Hess in the All Saints' Church. They occupy the entire end-wall of the choir; so that in the centre, opposite the chief entrance, the 'Last Judgment' is in the larger space, and in the two side-walls the 'Nativity' and the 'Crucifixion' are represented. It is more especially the 'Last Judgment,' which for greatness of style, powerful conception, and skill of execution, surpasses all that modern times has witnessed of the kind. True as it may be that the comparison of different works of Art has for the most part a tendency to injustice, yet we may venture, for the purpose of more convenient consideration, so to examine the pictures painted by Hess in the All Saints' Church, and those executed by Cornelius in the church just mentioned, and without the risk of careless imputation, ask, with reference to the claims and wants of our times, which of these two great masters has struck out a style of church-decoration most in accordance with the present state of Art and of national refinement? This merit, and without the least depreciation of the excellence of Hess, rests with Cornelius; for an unprejudiced judgment must discern that a merely historical and for us long obsolete spirit prevails in the compositions of Hess, which, since it cannot be founded upon the opinions and habits of the present, must be artificially derived from a remote period, or the relation of facts and sympathies peculiar to that period; by which reflex action of the artist's mind a style necessarily esoteric in its character is formed; and which can only endure, by the regression of general thought and feeling to the era of its first principles and source. For after the vulgar love of disputation had been gratified by the discussion of the question, of the personal beauty of our Saviour;—the fear of imparting to pictures a dramatic character which might lower to the unrefined imagination, the indefinite to the finite, the Deity to man;—the dread, moreover, by ideal treatment of the form of Scriptural personages to awaken the dormant idolatry which the expressive beauty of Greek Art had at first systemized, if not created; induced the early fathers of the church to encourage, and painters to adopt a style at first allegorical, then symbolical, which, while it gave to Art a Christian character, yet freed it from the influence of former principles, and placed it beyond the prevalent ebullitions of ignorance and superstition. Apart from technical treatment, therefore, the merits of Hess and Cornelius, must be considered with respect to the correctness of opinion on the relative excellence of the Christian form of Art. In this then may consist the inequality of Hess, for imbued as an artist may be with the conceptions of the past, adroitly capable of their adaptation to the present, the result must ever be an adjustment,—an accommodation possessing, indeed, all the attributes of genius, but deprived of that free, sound, vigorous, natural growth, so remarkable in the compositions of Cornelius. Yet in a period which has the misfortune of being a kind of *herbarium vivum* for all kinds of plants and of all times, the adoption of a refined dignified, though antiquated style of Art, such as Hess with so much feeling has restored, however opposed to our present modifications of opinion, must be appreciated by the educated; and can only, by the uninstructed, be despised. It is a splendid anachronism of Art.

For the cupolas and lunettes of the twenty-five arcades along the south side of the Pinakothek, Cornelius prepared a series of particularly fine designs, representing the most interesting periods in the lives of eminent Italian and Dutch

two lines (about 1-16th of an inch thick) of a very carefully-prepared mortar, made of fine river sand and old lime; which serves as the ground of the painting, and possesses the property, *so long as it is in a damp state*, of fixing the colours applied to it without the aid of size or of any other medium; so that neither when dry, nor by means of water, can they be effaced, but in the course of time become more completely united with the surface of the wall. This union of the pigment with the mortar, prepared as above, is not merely a mechanical adhesion, but a *real chemical cohesion*. For the lime, thus slacked in the wet mortar, has the peculiar property, during its drying or setting, of working to the surface, and, owing to the absorption of carbonic acid from the atmospheric air, to become there *crystallized* to a fine transparent enamel, which the colouring matter, when applied, thoroughly penetrates, invests, and becomes itself so fixed. This crystallized surface, a kind of *stalactite formation*, is with difficulty soluble in water, and is not destroyed by other atmospheric influences; but by the continued chemical action of the carbonic acid and moisture, it becomes as it were still further concreted, or harder and harder still. In this chemical union of the pigment with the lime, (which is applied to the mortar or to the colours themselves as a hydrate of lime, but which in the end at least partly passes into a carbonated neutral salt), the condition now exists, that those pigments only can be employed which are not altered by caustic lime. On this account, therefore, not only is the use of vegetable and animal pigments in general excluded, but those even of the mineral kingdom which possess elementary properties in too great affinity with or liable to be decomposed by the lime; for else they not only lose their own former natural condition, but enter into a new secondary one with the lime, by which the colour becomes changed. Now as this fixing of the colour depends on the humidity contained in the thin coating of lime, it follows that the laying on of this and the completion of the painting upon it can proceed but by degrees; and that only so much of the wall, therefore, must be covered at a time as the painter is certain of finishing in one day. Colours applied afterwards could never durably unite with the ground on which the crystallized surface is already formed, as the communication between the colours and the solution of lime still contained in the mortar would cease. As the colours appear considerably darker (not, however, all equally so) before they are completely dry, it may be requisite for the most skilful artist to retouch parts of the painting in distemper, to soften any harshness in outline or inequality that may exist.* For the same reason, it is apparent that a well-balanced and finely-felt harmony of light and shade is not so attainable, as in an art where the painter has always before his eyes not only the true effect of that part of his work which is completed, but can retouch it, changing and labouring the colours as the effect requires, till by a gradual process of re-painting and glazing the wished-for harmony is attained. Another peculiarity of fresco-painting, and one much more important in its consequences, is its entire want of all transparent and juicy colours; so that shades of only moderate depth appear dry, dim, and deprived of that spirit of illusory truth so favoured by the use of colours mixed with rich vehicles. On the other hand, fresco surpasses all other modes of painting in representing gradations of light. The deficiency of a pure crimson and bright red, caused by the exclusion of all vegetable dyes, is to be considered but as a secondary evil: it is one which in the

later middle ages was remedied by superficial coatings of transparent colours in distemper.

Thus it is clear that fresco is not adapted for any such branch of Art as principally requires a magical effect of light, shade, and colour, or which, in short, aims at producing illusion: this should be as much as possible avoided, for all attempts of this description only tend to create hopes we cannot realize, and subvert what is possible by efforts at impossible effect. On the other hand fresco essentially possesses the power of representing form and figure—all that can express thought, idea, character; and is perfectly adapted to any undertaking which acknowledges these as its legitimate object. If to this we add its extraordinary durability, and consider that not only is it connected but indissolubly united with the wall as the polish to the marble, we must then admit that it is the most suitable, if it be not the *only* style appropriate for monumental works, in which form and character predominate above the charms of light and colour, and which produce effect rather by the expression of thought than by an effusion of feeling allied to the style of lyric poetry.

But it is objected, that the want of transparent dark colours, and the impossibility of producing deep and dark shades of great illusory effect, are fatal to its general employment. Yet this supposed imperfection (for it is no more) renders it the more appropriate for designs upon a *large scale*; which are in general so connected with architecture that they seem to form one organic and harmonious whole. Architecture gives the principal forms; to enliven without destroying them is the task of fresco painting. Its subjects must make, therefore, no appeals to the illusions of the senses, nor aim at being mistaken for reality: the highest object should be poetic and artistic truth, in so far as this is attainable without lowering its greatness of style. When, however, fresco united with architecture has fulfilled the required end (that is, of artistically enlivening the architectural forms, either spherical, cylindrical, or plain surfaces, without destroying their outline), then the very impossibility of breaking the apparent surface of the wall by *deep deceptive shades*, making the represented scene appear like reality, becomes a matter of appropriate consideration. We must seek for aid from an antagonist power. This we find in the extraordinary light of the lime and of the colours united with it, which afford sufficient means to produce the requisite effect. For, let it be assumed that the whole picture is several shades lighter than if executed in oil, or than even reality would be in a diffused light, yet the perfect sufficiency of the means in question to obtain a satisfactory result with consistency and truth is not to be doubted, without the picture having the appearance of reality, or without changing and interrupting the effect of the entire architectural surface. And here, too, another advantage must not be overlooked, namely, that the space painted seems enlarged by light colours, and appears loftier, more free, and cheerful. This theory is fully confirmed by the works of the middle ages, when painting had attained its highest degree of perfection, from the time of Giotto to Raffaele. The celebrated artists of that period endeavoured to produce mural works of Art, which were to be congenially blended with the architectural design, and not to appear as additions at once superfluous and unmeaning. They made no attempts to foreshorten their figures (*either when the horizon was low, or even on roofs*); they avoided all such tricks, which could but have produced an unideal relation between nature and the imitations of Art, and painted the surface as they would have done pictures in general. The absurd custom of totally transforming and destroying the architectural surface by means of perspective and optical trick, so as apparently to raise the roof of a hall or church having a flat roof, to a cupola, &c., commenced during the decline of the art under Correggio, and is most remarkable at

the period of Andrea Pozzo and his contemporaries. But in adopting these views, modern artists fail not unfrequently, by giving *too deep a tone to their colours*. It arises from this circumstance. Accustomed to paint in oil, they seek to transfer to fresco the effect of oil. This appears at first an insignificant mistake, but in reality it destroys every principle of fresco. For the inevitable results of these attempts at impossible illusion are dry, dull, heavy shades, the destruction of the architectural surface, and finally, want of light and of equality of colour.

Having now considered the process, the particular limits and powers of fresco, it is requisite to give some general account of its present position as a branch of Art. It has been frequently asserted, "that the secret of fresco painting was for a long time lost;" or, "that it remained entirely unpractised, until lately brought into use by the German artists at Rome." This opinion is unfounded.

It is well known that the Italians and the Tyrolese use it extensively even to the present time in their churches, monasteries, and palaces; so that the German painters can maintain no claim to its re-discovery. They may be said to have restored the Art, inasmuch as they have based it upon rational principles. They have sought, after the example of the masters of the fifteenth century, by pursuing what others have despised—the study of nature—to give it a place no less becoming than important in the interests of religion and life. To this merit the German painters are fully entitled.

There is a period in the history of Art when the very genius which led to its progression, becomes the cause of its decline. It is when painting ceases to exhibit nature, but merely reflects the artist. When the conception of great thoughts, the scenes of nature, the dramatic incidents of life, when all that prompts to individual action, or links man to his fellow man in the wide relationship of humanity, giving to Art the sublimity of revelation, the character of history and the force of truth, have ceased to influence the *mind*,—the *picture* will become the tame and spiritless effort of an imagination conventional and unreal, of conceptions faintly reflecting the creative power of the past, of thought and feeling, bearing a species of causeless affinity with the affections, emotions, or actions of man; and of ideas, the highest excellence of which may consist in assimilating Art to the character of a book of fashion;—the mark of the predominating influence, the type of the opinions of the day. And when to this we add, the evil that must arise from fixing the essential qualities of a work of Art, not in its internal excellence, but in the practised superiority of external treatment: when that which forms the inward life and soul of Art is sacrificed to that which is its mere mechanic power, we cannot wonder, that mediocrity in the artist, dogmatism in criticism, or indifference in the people, should become the inevitable result. This, or something like to this, was the state of Art at periods of the sixteenth and seventeenth centuries. But about the middle of the eighteenth a desire for severer study again appeared, and the critical spirit of the German, which has been so deeply exercised at all periods in literature, was now also turned to Art. In 1760, Christian Ludwig von Hagedorn, published his Essays upon painting, and thus prepared the way for A. R. Mengs and J. Winckelmann, who first felt and communicated the spirit of the antique in all its depth. But the principles of Mengs would have established a new form of eclecticism, which is but another name for mediocrity; and it was soon discerned that even his external merits were valueless, and were at once to be repudiated to prepare the way for the restoration of Art in the vigorous excellence of uncorrupted youth. It was Carstens and Schick who in the first instance strove earnestly to effect this: but the times in which they lived were unpropitious. On the one hand, the most com-

* But this is a custom, if possible, invariably to be avoided; it diminishes that vigorous feeling with which works of this kind should be conducted, nourishes an inclination towards littleness in detail; faults are corrected, rather than foreseen; it is censured by many of the most eminent Italian painters, and thus condemned by Vasari: "Però quelli che cercano lavorar in muro, lavorino virilmente a fresco, e non ritocchino a secco; perché, oltre l'esser cosa vilissima rende più corta vita alle pitture," &c.

plete indifference of the public, on the part of artists and the patrons of Art the most irrational love of novelty, neutralized their exertions. Their friends and followers, Wächter and Koch, have scarcely received more encouragement and support from their contemporaries.

With far greater success than the artists above-mentioned, Cornelius, Overbeck, Veith, and Schadow, associated to effect the complete restoration of fresco-painting. At the villa of the King of Prussia's Consul, the Chevalier Bartholdy, they found the desired opportunity. The subjects selected were from the "History of Joseph." The 'Explanation of the Dream,' and the 'Recognition in Egypt,' are by Cornelius; the 'Sale of Benjamin,' and the 'Year of Famine,' by Overbeck; 'The Garments Stained with Blood,' and 'Joseph in Prison,' by Schadow; and 'The Year of Plenty,' by Veith. Apart from their intrinsic merits, these pictures derive a particular importance from the consideration, that they were the first productions that had been seen for centuries, of art, pure, powerful, and refined. With reference to either, they will exist as invaluable monuments, worthy of the present and of succeeding ages. To these artists Prince Massimo gave at a subsequent period a far more extensive commission. At the Villa Massimo, in the neighbourhood of the Lateran, the hall and two chambers were directed to be painted in fresco, with compositions from the three greatest epic poets of Italy. Julius Schnorr undertook the "Orlando Furioso" of Ariosto; Overbeck, with Joseph Führich, the "Jerusalem Delivered" of Tasso, for one of the side-rooms; and Veith, with Koch, the "Divina Commedia" of Dante, for the other. Veith's task, the "Paradise," was originally to have been painted by Cornelius; but just as the design was prepared, he was called away to fulfil the duties of Director of the Academy at Düsseldorf, and thus its completion was delayed. However sanguine the expectations in which, after the works executed at the Casa Bartholdy, we might indulge, yet the surprising elevation which fresco had attained was throughout remarkable in the decoration of this villa. Independent of the excellent pictures of Overbeck and Veith, full of original genius, Julius Schnorr's graceful compositions in rich landscape exhibit this branch of Art in an entirely new point of view. Koch, the landscape-painter, in his compositions from the Hell and Purgatory, displays an imagination at once animated and powerful; and surprises us by his vigorous conception of the poet's somewhat mystical ideas. Führich, also, who now for the first time enters the list as a fresco-painter, impresses us with a favourable opinion of his talents.

About the same time, Overbeck painted in the church of Santa Maria degli Angeli, near Assisi, upon the end-wall of the chapel of St. Francis an admirable fresco, the subject of which relates to the history of that saint.

Cornelius, who considered fresco-painting as the most suited to the highest aims of Art, was the first to introduce it into Germany. When Director of the Academy of Düsseldorf, he immediately commenced the decoration of the Hall of the Glyptothek at Munich with designs from the Greek mythology. These paintings are now so deservedly celebrated, that it would be superfluous to enter into details either as to their subjects or arrangement. With regard to their general conception and treatment, and individual delineations of character, it has been objected that they are neither Grecian nor antique. Now on this point these questions arise: Whether it be possible, and now particularly, for us really to conceive and to create in the pure spirit of the Greeks? and even if it were possible, whether we ought so to do? The first question may at once be negatived; and the other, assuming the first to be even answered in the affirmative, can present no difficulty, if we direct our attention to the general scope and end of Art. Now Art is conversant with representations of organic

forms, originally acquired by means of the senses, but combined in harmony and beauty in the inner world of the artist's fancy, and reproduced from thence in order to excite in others corresponding impressions. Accordingly, such images only should be introduced in Art as exist really in the mind and soul of the artist: they should be truly moulded, as they are truly felt, in the artist's pure conception, and not affectedly or artificially. The sympathy or unison of feeling which such works find in the public mind, will depend upon the degree in which they correspond with the spirit of the age and its predominant tendency. But it is not always necessary that the artist's subjects should be taken from the actual world, in order that the public should be interested in them; they may embrace all that is dignified and generally characteristic of human nature, however remote may be its conditions of time and place. Whatever the human mind can compass, is its legitimate province. It is a despotism at once ignorant and absurd to confine the artist within arbitrary limits; for example, to withhold or exclude the highly poetic mythology of the Greeks. Such treasures, as a Greek, he cannot indeed possess, nor yet for Greeks has he to re-create them; but merely as they appear in the light and shade of his time and of national habits. This variable and accidental form consists, however, in points unessential and subordinate. The immutable principle, and that which belongs to the Art of all times, can be alone the property of mankind. The re-admission of the Greek mythology within the sphere of our Art, seen in this point of view, should appear to us, therefore, as little objectionable as the circumstance that Cornelius has imbued his ancient forms so deeply with the spirit of our own times, that they do not, like the figures in the Etruscan vases, require a particular study, much text, and more learned commentary to understand them. For to enjoy we must comprehend—that is, if the mind be the source of the pleasure. But it is precisely in the execution of these mythic pictures that the power of Cornelius is evinced. Character and dignity are here united with a high degree of grace: the drawing is severe, the colours simple, as the object required.

During the progress of these works in the Hall of the Glyptothek, the open arcades in the Hofgarten were similarly painted in fresco by many pupils of Cornelius. The subjects chosen were from the history of the Princes of the House of Bavaria. Other works of various merit (as Langer's pictures in the Leuchtenberg Palace, the ceiling of the Odeon, that in the Protestant Church, by Hermann, the picture in the Church of Sendling, by Lindenschmidt, &c.) are not to be compared with those commenced immediately after the completion of the Glyptothek, in the new wing of the Residence, and in the Castle Chapel.

Henry Hess was next commissioned by the King to paint the Chapel of All Saints in fresco, in the Mediæval style, upon a gold ground. He was assisted by I. Schrandolph, Carl Koch, and J. B. Müller; and of these, excellent lithographs by J. G. Schreiner have appeared. The subjects are chiefly biblical, and comprise the leading incidents in the Old Testament and the Life of our Saviour. It may be justly asserted, that no church has been for centuries so harmoniously and consistently decorated. Its impression is most effective, and conducive to devotion. Whatever of well-grounded objection may exist or may be urged against the revival of a style of Art belonging to a period deprived of social interest from its remoteness while it wants the charm of antiquity, yet a principle which has so powerful an influence on the feelings of every one must be admitted to be legitimate in its nature, and has claims that we cannot disallow.

In the Royal Palace, the Nibelungen Halls are important in the history of fresco painting. Julius Schnorr has in these rich compositions given further proof of the talent displayed at the Villa Massimo. The apartments of the King are

decorated with paintings illustrating the Greek; those of the Queen, with subjects from ancient and modern German poets; partly in encaustic and partly in fresco; all in intimate connexion with the architecture, and for which the sculptor, L. Schwanthaler, designed the compositions.

In the Church of St. Lewis, the dramatic character of the three pictures painted by Cornelius is in powerful contrast with the calm symbolic composition of Hess in the All Saints' Church. They occupy the entire end-wall of the choir; so that in the centre, opposite the chief entrance, the 'Last Judgment' is in the larger space, and in the two side-walls the 'Nativity' and the 'Crucifixion' are represented. It is more especially the 'Last Judgment,' which for greatness of style, powerful conception, and skill of execution, surpasses all that modern times has witnessed of the kind. True as it may be that the comparison of different works of Art has for the most part a tendency to injustice, yet we may venture, for the purpose of more convenient consideration, so to examine the pictures painted by Hess in the All Saints' Church, and those executed by Cornelius in the church just mentioned, and without the risk of careless imputation, ask, with reference to the claims and wants of our times, which of these two great masters has struck out a style of church-decoration most in accordance with the present state of Art and of national refinement? This merit, and without the least depreciation of the excellence of Hess, rests with Cornelius; for an unprejudiced judgment must discern that a merely historical and for us long obsolete spirit prevails in the compositions of Hess, which, since it cannot be founded upon the opinions and habits of the present, must be artificially derived from a remote period, or the relation of facts and sympathies peculiar to that period; by which reflex action of the artist's mind a style necessarily esoteric in its character is formed; and which can only endure, by the regression of general thought and feeling to the era of its first principles and source. For after the vulgar love of disputation had been gratified by the discussion of the question, of the personal beauty of our Saviour;—the fear of imparting to pictures a dramatic character which might lower to the unrefined imagination, the indefinite to the finite, the Deity to man;—the dread, moreover, by ideal treatment of the form of Scriptural personages to awaken the dormant idolatry which the expressive beauty of Greek Art had at first systemized, if not created; induced the early fathers of the church to encourage, and painters to adopt a style at first allegorical, then symbolical, which, while it gave to Art a Christian character, yet freed it from the influence of former principles, and placed it beyond the prevalent ebullitions of ignorance and superstition. Apart from technical treatment, therefore, the merits of Hess and Cornelius, must be considered with respect to the correctness of opinion on the relative excellence of the Christian form of Art. In this then may consist the inequality of Hess, for imbued as an artist may be with the conceptions of the past, adroitly capable of their adaptation to the present, the result must ever be an adjustment,—an accommodation possessing, indeed, all the attributes of genius, but deprived of that free, sound, vigorous, natural growth, so remarkable in the compositions of Cornelius. Yet in a period which has the misfortune of being a kind of *herbarium vivum* for all kinds of plants and of all times, the adoption of a refined dignified, though antiquated style of Art, such as Hess with so much feeling has restored, however opposed to our present modifications of opinion, must be appreciated by the educated; and can only, by the uninstructed, be despised. It is a splendid anachronism of Art.

For the cupolas and lunettes of the twenty-five arcades along the south side of the Pinakothek, Cornelius prepared a series of particularly fine designs, representing the most interesting periods in the lives of eminent Italian and Dutch

painters, from Cimabue to Rubens; the execution of which was entrusted to Professor Zimmermann. He further contributed the designs for the frescoes of the Isarthor, which was restored by Professor Gartner. Upon a frieze seventy-five feet long, upon the eastern side, is represented the 'Entry of King Lewis of Bavaria,' after the battle of Amfing; and upon the other side, looking towards the city, the 'Adoration of the Kings.' Bernhard Neher, by the masterly execution of these paintings, obtained a great reputation; owing to which he was invited to Weimar, where he is now occupied in decorating many rooms of the Ducal Palace.

In landscape also, considered as an independent art, fresco has attained an unexpected excellence, through the genius of Karl Rottmann. To him we owe a series of the most interesting views in Italy, Sicily, and Greece; which are placed, after the compositions from the "History of the House of Bavaria," in the arcades of the Hofgarten. These incomparable works prove in a striking manner, what, even within such narrow means as fresco commands, genius is capable of effecting. Together with great breadth of composition, they breathe such a freshness, a magic of light and colour, that even from the best period of the Art we can select nothing of the kind to be placed with them in legitimate comparison. Notwithstanding the many technical difficulties which fresco presents, in particular to the landscape painter, the treatment of these pictures in so light, so masterly, that the mere spectator is ignorant of the practised skill that is displayed. But it is not by this technical treatment alone that Rottmann stands so high as a fresco-painter. Still more must we admire the highly-poetic education of his mind, and his artistical power of arrangement. It is only by such means that landscapes which present particular scenes, or portrait landscapes, can become true works of Art; while, on the other hand, mere mechanically-copied views possess no other interest than could attach to landscapes reflected in a glass. The original thought, the graceful feeling, of a mind imbued with the perception of the beautiful, and the expression of its conceptions in compositions appropriate, as well as becomingly treated with regard to design and colour, are what we desire in works of Art. These form their essence, their inward life; if deficient,

"We start, for soul is wanting there,"

and we have at most but to admire the mechanical dexterity they display. Easy as it is to fail in landscapes of this kind, yet Rottmann has solved the problem of *possible success*, by the resources of 'so powerful a mind, that every picture, by its calmly satisfying truth, possesses all the charms of an harmonious poem. With respect to the distribution of light and shade, this great artist has adopted a style perfectly original as regards fresco landscapes, by avoiding as much as possible all large masses of shade in the foreground, and placing them more in the distant portions of the picture; in consequence of which, the various tones required are quite attainable in fresco, and have sufficient depth and transparency for their situation.

The great hall of the University of Bonn is decorated with fresco-paintings, representing the four faculties. Of these, Hermann designed Theology, and completed it with the help of Götzenberger and Ernst Forster; Götzenberger undertook and painted Jurisprudence, Philosophy, and subsequently Medicine. But excellent, and in strict accordance as these are with the principles of fresco-painting, they are inferior to the Theology of Hermann. Stürmer and H. Mücke have painted, in the house of the Count Von Spee at Helsdorf, pictures representing incidents in the life of Frederick Barbarossa, of which the 'Submission of the Milanese' is particularly deserving of praise. If Mücke may be justly censured for the employment of too deep a tone of colour, by which fresco is entirely deprived of

its peculiar attribute, *light*, yet we must admit that these compositions evince how nearly it can approach to oil-painting in power of effect.

At the request of the Baron de Fürstenberg-Stammheim, C. Deger has commenced the architectural decoration of the Church of St. Appollinaris at Remagen; and in addition to the five pictures on subjects illustrative of Goethe's poems, by Professor Peschel, of Dresden, in the hall of the Belvedere, at Dittersbach on the Elbe, and the paintings in the mansion once belonging to the Hartel family, now to that of Leplay, at Leipzig, by the same artist and Preller, there are many by Vogel in the Castle Chapel at Pillnitz. A most extensive work at the Royal Castle of Dresden now occupies the attention of Bendemann; and, to judge from the cartoons, something of great power, and which may confer honour on the school of Düsseldorf in its peculiar style, and on this its most distinguished pupil, may be expected.

At the royal villa of Rosenstein, near Stuttgart, Anthony Gegenbauer has decorated a great hall, and its dome, with frescoes, from the story of Psyche. Gegenbauer has also made very successful attempts at Rome in covering canvases tightly stretched, with a mortar composed of lime and gypsum, and then painting on it in fresco; so that by these means he has succeeded in producing removable pictures, among others, Cupid and Psyche, Hercules and Omphale, remarkable for the extreme delicacy of their handling and colour. He speaks in high terms of the advantages afforded by this method; as the artist is enabled, by damping the back of the canvases, and consequently the mortar which forms the ground of the picture, to paint, not only two but probably three days on the same portion of the work. In the hall of the Städel Institute, at Frankfurt-am-Main, Veith has executed a large fresco representing, in two allegorical pictures (Italy and Germany), the introduction of Christianity into the latter country, the consequent moral improvement and progress of civilization. The composition of the principal figure is powerfully conceived; the various groups are well arranged; they are significant, and give the most full and harmonious completion to the design.

The best examples of Italian painting may be limited to the paintings of Camuccini, Benvenuti, Bezzuoli, and Sabatelli. Camuccini is of artists, the most opposed to innovation; yet he exhibits very strikingly the difference between an original and an imitative talent. From youth Michael Angelo and Raffaele have been his study, but in technical treatment he has profited by the instructions of his uncle. He has copied much from the old masters, and always with clearness and intelligence; and has caught in an admirable manner the elevated style of Michael Angelo. But his works bear the stamp of the French school; there is a tendency in them to theatrical effect; his personages appear less individuals really suffering, or expressing natural emotion, than as characters dressed, arranged in appropriate situations, and then displayed upon the scene. He has painted in fresco, 'The Almighty borne by Angels,' &c. Great skill in arrangement and delicate perception of colour are remarkable in Benvenuti. This may be seen in his frescoes, in the Sala d'Ereole at the Palace Pitti, the subjects of which are taken from the fable of Hercules. He was here assisted by Professor Cacialli. But it is by his altar-pieces, in particular by his frescoes at San Lorenzo, that he must be judged. His figures are natural and life-like, they are truly conceived, and endowed with much force of expression. He has represented at San Lorenzo, 'The Creation and the Fall of Man,' the Death of Abel, and the 'Sacrifice of Noah.' From the New Testament, 'the Birth of Christ,' the 'Passion,' the 'Resurrection,' and the 'Last Judgment.' After Benvenuti, Bezzuoli must be noticed, who has exhibited great ability in drawing and the technical portion of Art. It is to him the Grand Duke entrusted the fres-

coes in the Stanza di Tito, of the Palace Pitti. Cesar Massimi has decorated a private house; and Morrelli, the Villa Demidoff with frescoes; Ademello has been also employed. It is said that his facility in composition and execution is so great, that he can design and finish his works, almost as the mason applies the plaster to the wall—a story which the wall would very probably refute. Rudolphi has restored, amongst others, the frescoes of Amico Aspertini, the pupil of Francia, in the chapel of St. Augustin, of the church of St. Frediano at Lucca, the state of which had been long a subject of regret, and has executed this task with so much skill that the most practised eye may fail in discovering the places he has touched. Appliani, who died in 1817, has executed many important works at the Imperial Palace of Milan they represent incidents in the life of Napoleon; there are also others by him representing the four Evangelists, &c. Professor Sabatelli has also decorated the Palace Pitti with subjects taken from the Illiad; these were in part finished by Marinelli and Pampaloni. Belloi has been commissioned to paint some important works for the King of Sardinia. The ceiling in the great hall of the Casino Nobile has been painted by him. Santi, who for many years was chiefly occupied in the restoration of pictures, has lately devoted his attention to fresco-painting. His ceiling in the church of St. Luke is a composition rich in figures, but reflective in a great degree of Camuccini and Benvenuti. In France, where, strictly speaking, the grander style of Art which has here occupied our attention has never flourished, no remarkable compositions can be cited among productions of recent times. For the works referable to the style we have mentioned have been partly executed in oil, and partly in wax-colours; and how incompatible such processes are with the true principle of monumental mural painting, as before defined, is proved by the results in the Louvre, the Pantheon, and now in the church of La Madeleine.

Such is the outline of the history and process of fresco-painting. It has been already stated upon what principles it rests. It is now desirable to consider to what purpose it is applicable, what it designs, what it can effect. But it is not desirable to enter into the warfare of opinion as to the relative employment of fresco or oil, and for this reason;—that it is not desirable to compare them, as neither could, in all cases, be assimilated with or substituted for the other.

—Facies non omnibus una
Nec diversa tamen; qualem decet esse Sororem.

Fresco-painting is particularly adapted for designs upon a large scale; it is eminently *historical*. It seeks to record the moral dignity, the acts of mercy, the mysterious dispensations, the hopes, the triumphs, and the future awards of Religion, and to perpetuate the individual elevation, the national greatness, the intellectual condition and honourable rewards of Man. It was the opinion of Michael Angelo, that painting in oil was unworthy of a great mind: if he said this, it was probably because he felt fresco-painting to be the expressive form of a great thought. It was certainly better adapted to the elevated character of his compositions, which required a simple and solid arrangement of colour; rather subdued than enlivened, and producing a grand and impressive effect, by their architectural combination. The excellence of fresco-painting must essentially depend upon the creative power of the mind. To think in little, if the phrase may be used, would be as useful here as to war in little. It is therefore adapted for the Palace, the Senate-house, the tribunal of Justice, and the Temple. But it is not intended, by stating the particular aim of fresco, to lower in any manner the importance of oil-painting. It is besides impossible. Has the 'Last Judgment' of M. Angelo obscured the beauty, or diminished the greatness of the 'Transfiguration'?

Fresco is adapted to represent, with force and

beauty, a great idea; it is not so well adapted to reproduce the scenes of nature, or to depict the affections, the feelings, and the ties of social life. The chefs-d'œuvres of painting are in oil—the grandest compositions are in fresco. The domain of the latter is truth and ideal greatness; that of the former, imagination, imitation, feeling. An oil-painting pleases at once, and independently; fresco, when combined, or in connexion with architecture. It is an idle task to trace distinction for the purpose of depreciation. Painting, sculpture, and architecture, are but various modes of expressing the beautiful in thought and form. "Omnes artes quæ ad humanitatem pertinent, habent quodam commune vinculum, et quasi cognatione inter se continentur:" this was the opinion of Cicero.

But all questions are merged in the importance of the employments of fresco-painting, as indicative of the encouragement of British Art. Religion and the state are the proper guardians of the Fine Arts. The connexion that exists between the beautiful, the true and good, between the internal conception of their existence as abstract qualities, and their expressed external form; by the constant contemplation of which, the mind becomes elevated, thought educated, and taste refined; give to the Fine Arts a particular influence with reference to public instruction and manners. A people amongst whom, the internal perception of order, symmetry, beauty, and accurate design is nourished and perfected, is doubtless (*general education in proportion*), more inclined to correctness in judgment, less disposed to the variable in thought and feeling, more advanced, and more disposed to progress in refinement than a nation deprived of this resource. The idea of order, regularity, and perfection, cannot long rest on any subject without extending its influence to others; there has been, there could not exist, a cultured taste and a brutalized understanding; for now, idea is extended by idea, as water, by apparent pressure, is expanded in successive circles. And to philosophical investigation there appears a greater connexion than is generally admitted between the power of the mind, which is enabled to trace and to appreciate the beauty of a statue and the wisdom of a law; between the science displayed in a machine, and the knowledge exhibited in a book; and between the merits of a legislator, an orator, a painter, or a poet.

It has been remarked, that the Fine Arts have attained their utmost point of excellence in countries the most corrupt. It is true: they existed despite of that corruption; and without their influence would the Pantheism, the sceptical philosophy of the ancients, or the ever varying dogmas of a later period, alone have saved or reclaimed mankind from degradation? If the Fine Arts fix the attention of man, by their elevated conceptions they refine him; if they record great actions, they possess a moral influence, and, by its dignified expression, they instruct him; and if they portray the character and the truths of religion, they remind him, that whatever the extent or power of the wisdom of earth, its direction, development, and intellectual perfection is of heaven.

By what do men seek to awaken, nourish, and diffuse the love of glory? Is it not by sculpture, painting, and architecture? Do they not make them the rewards of virtue, by employing them, to raise monuments destined to eternize the glory of that man who has deserved well of his country? It is only by connecting the Fine Arts with great actions and great events, that the state can promote or protect them; they will otherwise become the handmaids of luxury, vanity, and pleasure; for by individuals the artist will be considered, and will in time subdue his genius to the consideration, that he is but destined to divert the great, flatter the opinion of the public, and relieve the ennui of the wealthy. He who rests on individual patronage, may live to confirm Dr. Johnson's opinion of a patron. He may probably be enabled to refute it. He who trusts to public

taste, must recollect on what that taste may turn. Taste is no less arbitrary than rare. Individual patronage, as patronage, is that of gold. This was not the reward the Greek tendered to the painter, the warrior, or the poet. The legislators at least of that people felt that merit is not to be bribed, but honoured; that the reward of the serf and slave should not be the same as that of the citizen who had distinguished, the hero who had defended his country; they knew that he who seeks fame will not thirst for wealth, and that the true reward of genius is not increase of fortune but of public esteem.

British artists struggle against difficulties unknown in other lands. Religion does not consecrate the offerings of their genius by placing them within the precincts of her temples; the legislator is palsied by the fear of their direct encouragement; nor have they, as they merit, the advantage of public sympathy and support. Remove this barrier, and give them a field for exertion by liberal national patronage. Greatness is not of a clime, it depends upon the culture and the institutions of a people. The British empire may be considered as the legacy of that of Rome. In a few years the English language will become the medium of communication throughout the greatest portion of the globe. Our arms and commerce have established a dominion in climes the most remote, the least frequented. Yet the Fine Arts, which every powerful nation has loved to protect, and slave or freemen to possess, have been by none so much neglected. They are not with us a social manifestation, the evidence of collective refinement. We have not yet raised "the Atheist cry, there is no Art;" but we have not sought to give it a place in religion and national feeling. In ruins, and deprived of every kind of political power—yet we cannot diminish the greatness of Athens or of Rome. Art has made them the historians of the past; Art sheds around them a halo even in decay; they are still impregnate with divinity: we read of them as the seats of war and civil strife; and we view them still as the depositories of the intellectual refinement of mankind. It is with them as with the memory of the illustrious dead; thought passes away from the fitful history of their lives, and dwells with a feeling not unallied to veneration, on the record of their acts of virtue.

Rome which won the world by arms, Rome masters its spirit by her intellectual power:

"—there, as though
Grandeur attracted grandeur, are beheld
All things that strike, ennoble—from the depths
Of Egypt, from the classic fields of Greece,
Her groves, her temples,—all things that inspire
Wonder, delight.
* * * * *
And not a breath, but from the ground sends up
Something of human grandeur."

And cannot England be as Rome? Great and extensive as are our possessions, the ability to defend, fully equal to the valour by which they have been won, the empire of Britain can exist but by that; before which successive monarchies, the mightiest warriors and nations guided by the greatest statesmen, have been swept, as the storm-raised sand dust of the desert—Opinion. This, it should be our duty to create, concentrate, direct: supremacy should not be an attribute of war, but the reward of civilization, if we retain or yield the dominion of the world, yet alike in glory or decay, every nation should bless our influence, still turn to us, even as we have turned, as pilgrims of the genius of Athens and of Rome, and in the graceful imagery of Buchanan, hail us as the evidence of the intellectual condition of the past, and no less the harbinger of the cultured advancement of the future.

Salve fugacis gloria sæculi,
Salve secunda digna dies nota
Salve vetustæ vitæ imago
Et specimen venientis ævi.

Feb. 17.

Yours, &c.,

S. R. H.

ART APPLIED TO MANUFACTURES. No. II.

EDUCATION OF THE ARTISAN—STUDY OF FORM AND PROPORTION—METHODS OF TEACHING DRAWING—DRAWING CLASSES AT EXETER HALL.

THE arts of design are based on the science of form and proportion: the effect of colours on the eye is so vivid, that any discordance is immediately obvious, and suggests a correction of the inharmonious combination; but the deviations from the graceful in form and proportion that produce unpleasing shapes, are so slight as to be perceptible only to the cultivated eye, and remediable only by the practised hand. The importance of a scientific understanding of abstract beauty in form and proportion, not merely a general acquaintance with examples or types of beautiful shapes, is therefore apparent; and this can only be acquired thoroughly with the aid of the pencil. All combinations of form resolve themselves into lines, and the power of delineating is concurrent with the ability to follow them; at least the manual dexterity constitutes so small a share compared with scientific perception, that the intellectual process may be said to include practical skill, just as the study of language includes the power of forming letters. Writing assists the definition and memory of ideas conveyed by words; drawing does the same for ideas expressed in form. It depends upon the method of teaching, however, whether drawing be confined to the power of copying lines correctly, or be made the means of exercising the mind, and confirming the understanding in the appreciation of the characteristics of form. Hitherto drawing has been too exclusively considered as an executive art, to be taught separately from, if not independently of intellectual investigation, and its practice has become in consequence empirical; students have been taught to copy what was before them mechanically, without well knowing what they were imitating; just as the Chinese make a thing, the use of which they are ignorant of, with all the flaws in the pattern. This is evidently a bad practice; for, in proportion to the intelligence of the artist, will be the spirit of his copy. Place a drawing made by a person thoroughly acquainted with the object delineated, by the side of another made by one who knew it by sight only, and the superiority of that produced by the intelligent draughtsman will be evident at a glance to every one conversant with the original. It is the artist's deficiency in knowledge of the subject he has delineated, that renders scientific judges so often dissatisfied with pictures and drawings that are pleasing to the eye, regarded merely for their execution and pictorial effect. The peculiar character of ornaments and other artificial productions are as distinctly visible to all who understand them, as the generic characteristics of objects in nature are to the naturalist; and as the artisan is called upon not only to copy but invent, his knowledge of the characteristics of what he imitates ought to be complete. It may be said, teach him to draw first, and he will be better able to understand after having become familiar with the forms. This reasoning is specious, but unsound: it is not only assuming that to acquire the power of drawing is more difficult than it really is, but actually tends to make it so. When the object to be represented is thoroughly understood, and the way to set about delineating it is known, the mere act of drawing the lines is simple and almost mechanical. The writer may be allowed to state the arguments in support of this position in his own words, taken from the introduction to a little pamphlet on the subject.*

"The eye is the camera obscura of the brain: the external lens is the object-glass receiving the rays of light, and transmitting the luminous image on to the retina; when thus depicted on the tablet in the visual chamber, it becomes the property of the mind: if the brain chooses to retain it, well; if not, another picture painted with the pencil of light momentarily succeeds, and effaces the transient impression; and so the delicate and beautiful mechanism of sight continues to perform its delightful office of presenting to the brain an endless and rapid succession of ever-varying scenes and objects, with unerring fidelity and unceasing activity; unless the organ be impaired by disease. The common phrases, 'a quick eye,' 'an accurate eye,'

* Elements of Perspective Drawing; or the Science of Delineating Real Objects.—Taylor and Walton.

are apt to mislead: every eye in a healthy state is quick and accurate. It is the understanding that is slow and imperfect; imperfect, because it does not take the time and pains requisite completely to comprehend the characteristic features of the image formed on the retina: upon the degree of attention bestowed on these evanescent pictures depend the perfectness and durability of the ideas of external things with which the memory is stored, the understanding enriched, and the fancy enlivened. The intellectual operation may be likened to the chemical process by which the photographic pictures are rendered permanent: it is this which resolves the fleeting visions of the outward sense into distinct and lasting ideas of the mind. In default of this mental process, too many of our fellow-creatures go through life almost insensible to the sources of enjoyment continually presented to them: having eyes, they see not; or, 'seeing, they see, and do not perceive.' 'their eyes are open, but their sense is shut.' The image painted on the retina of the merest dolt that ever gazed on a beautiful prospect, is as vivid as that presented to the painter or the poet; the intellectual comprehension and appropriation make the difference. Hence it is evident that vividness and correctness of perception depend upon the understanding; and the training, or education of the eye, means the discipline of the mind in relation to ocular perceptions.

"A knowledge of the laws of perspective, by means of which the appearances of solid forms are delineated on paper, so as to convey a correct idea of the realities, is clearly an operation of the mind. Thus the first and all-important principle of drawing—namely, that the *SCIENCE OF FORM IS DEPENDANT UPON THE PROPER EXERCISE OF THE UNDERSTANDING*—is demonstrated.

"We now come to the consideration of the ART OF DELINEATION, in which the powers of the hand come into operation. And truly the hand is as docile and apt a member as the eye, when it is properly directed by the mind: though, unlike the eye, it only acts when told, and therefore requires practice in order to perform its duty dexterously. But who that has seen the juggler catching the rapidly descending balls with one hand, and flinging them up in the air with the other, his eye fixed all the while on one point in the glittering circle described by the revolving balls, can doubt the aptitude of the hand in obeying the mind as directed by the eye? If another proof be required, it is supplied by the familiar instance of the cutting out of profiles in paper: the profilist fixes his eye upon the face, while his hand directs the scissors almost mechanically, only requiring a glance to verify the correctness; or rather, perhaps, to ascertain that the relative position of the different features is correct. The influence of the mind in the act of delineation is strikingly shown by the phenomena (if the term may be allowed) of silhouettes. It is a singular fact that, readily as a black profile is cut in paper from the life, it is extremely difficult to copy it with a pen. The reason is this:—the resemblance, consisting in a general similitude of form and proportion, is conveyed by such slight means that a moderate degree of approximation to likeness conveys an impression of identity; yet the most minute deviation from the outline of the silhouette in copying it with the pencil is fatal to the similitude, because in so slender an indication not a trace can be dispensed with. What makes it so difficult for the eye and hand to follow the contour of the silhouette, is that the shadowy image presents so little for the understanding to master; and the hand, therefore, with great difficulty follows the course of the eye, not being sufficiently influenced by the understanding.

"Any one who has looked over an accomplished artist sketching from nature, will have observed that his eye is directed much more attentively to the scene or object before him than to his paper; he looks to his drawing chiefly to ascertain that each successive line he traces is properly placed relatively to those previously drawn, and to put in finishing strokes. He has taught his hand to obey him instinctively. So entirely is the perception of form dependant on the understanding, that if the difficulty of placing the several lines in their proper relative positions could be got over, a blind man might be taught to draw a solid object, whose shape he could ascertain by the touch.

"Having arrived at the fact that the sense of vision may be dispensed with in the perception of form by the mind, it remains to try if the understanding can be set aside, leaving the eye alone to direct the hand. A cube, or square box, may be so placed before the eye that only one side is presented to view; and supposing the mind to have no cognisance of its real shape, nor any means of ascertaining it, the delineation of its apparent form would not convey an idea of the reality: the same may be said of a cylinder so fore-shortened that only one end is visible. As the eye can only receive an impression from one side of any object at a time, a second view of it, or the evidence of the touch, is requisite to inform the mind of its actual shape and size.

"Suppose that an accomplished artist were to see in a foreign country some strange object, with the nature and use of which he was ignorant; that it was not within reach of his hand, and did not afford him another view from a different point: if he were to delineate the apparent form ever so correctly, he would fail to convey a distinct idea of the reality either to one acquainted with its true shape, or to another who was

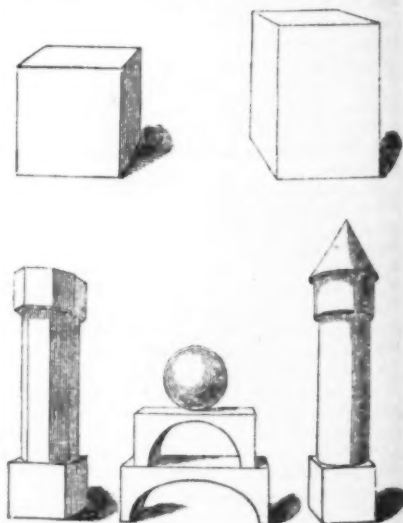
not. The truth is, that the artist depicts not the object or scene itself, but the idea of it in his own mind; and whether that idea is complete and accurate, or not, depends upon the clearness and perfectness of his understanding."

The next question to be considered is the proper method of teaching drawing; and in determining this, the reasoning before adduced will have great influence. According to the foregoing arguments, that course will be the best which exercises the mind most, thus bringing the aid of the understanding to test the clearness of the perception, and to direct the hand; therefore, that which requires a complete knowledge of what is to be copied, and leaves least room for merely mechanical labour, will be the proper method. These conditions are complied with by using solid forms as models for the learner; for to copy these requires a perfect acquaintance with the object previous to beginning to draw it, an attentive consideration of its entire shape and the proportions of its various parts in relation to each other during the progress of delineation, and a knowledge of the rules for representing on a flat surface the appearance of a solid substance. In copying the drawing of another the eye and the hand of the learner are exercised, but his mind scarcely at all: the work of the understanding has been done by the artist who made the first drawing, and the pupil has only to imitate the lines mechanically; he is not required to know how the drawing before him was made, or whether it is correct or not; he has but to copy line for line and touch for touch, Chinese fashion: set him to draw the real object itself and he will be at fault, because it is a solid form, and he knows not how to represent accurately the appearances of solidity; in short this course will produce neat and dexterous line drawers and tint makers, but it will not make quick and accurate draughtsmen. Yet this is the way that drawing has hitherto been taught in this country, and such is the plan pursued at the School of Design. But it may be urged that the beginner, especially if he be young, is required to do too much at once in setting him to copy solid forms, which demand so much knowledge and attention; and that he ought first to learn to use the pencil freely, or at least to command his hand so that it will follow the direction of his eye; indeed that it needs practice to be able to draw a right line. Suppose a pupil, who has never handled a pencil is set down with a sheet of paper or a black board before him, and required to draw a straight line in a particular direction; it would not be more difficult for him to take as his model one edge of a solid or plane surface than to copy a line drawn upon the board or paper: and if instead of drawing three other lines in the same direction as the first, he were required to draw them from the other three edges of a square figure, plane or solid, the exercise of the intellect in measuring the distance of one line from another, and the relative direction of each in relation to the other, would make the task more interesting if more difficult; and how much more the pupil would have done, how much further would he have advanced in making a square, than in drawing four parallel lines, having no meaning and representing no form. This practice of drawing simple rectilinear figures, of various shapes, and then curvilinear, gradually increasing in difficulty, should be continued till the pupil can draw a clear and firm line, with tolerable steadiness and precision; and for this purpose geometrical plane forms, cut out of card-board or tin painted white are preferable to parts of solid figures; because the imitation of the plane is perfect when the outline is drawn, and the relief of the plane surface and the mass of white cause the outlines to appear particularly distinct. At the first commencement it is desirable, that the pupil should have a base and perpendicular line drawn for him on the board to enable him to keep his figure square. In a class of children, which the writer experimented upon, he adopted this plan; the first figure he set up was a right angled triangle, and the pupils were then required to mark off on the base line the width of the base of the triangle, and on the perpendicular its height; they then drew a line from point to point on each side, and the figure was complete. The surprise and delight of the young learners at having achieved a complete figure at their first lesson was a most gratifying indication of their

future progress, and the lively interest they took in pursuing the study.

Up to this point the superiority of the plan of copying from a palpable form instead of lines drawn on paper will, it is hoped, have been demonstrated satisfactorily: we now come to the next step in the pupil's progress, drawing from the solid form, previous to which a knowledge of the elements of the perspective is required. Perspective, we regret to see, finds no place in the course of instruction at the Government School of Design, because there the pupils copy from drawings until they have attained dexterity enough to draw from casts empirically, that is, without knowing the principles on which the apparent forms of objects differ from their real forms. The importance of understanding perspective, at least the first principles of the science, is obvious when we reflect that every thing that we see is viewed perspective: the idea of teaching drawing without explaining to the pupil the laws which govern the appearance of objects to the eye, is so preposterous, that had not people been so long familiar with it in practice it would be scouted for its absurdity; just as a tutor would be ridiculed who was to teach composition by setting his pupils to write out passages from Johnson, Addison, or Gibbon, without explaining the rules of grammatical construction. Perspective is made a bugbear to learners: the difficulty of learning perspective is not great; though to make it appear easy to understand, requires an experienced teacher who is thoroughly versed in the elements of the science: its leading principles are few and simple, and once mastered are always retained: it is their application which is complex, and this is more apparent than real. But if ever so difficult it is essential to be learned: it must be practised, whether the rules be known or not; and it is surely not worth while, for the sake of avoiding a little trouble, to learn imperfectly the science on which the art of delineation is based, especially when an imperfect acquaintance with it causes frequent inaccuracies that the eye detects and is annoyed by, but the hand vainly endeavours to remedy; while a thorough knowledge ensures exactitude without trouble. Mr. Dyce contends, that there is no need for artisans to study perspective, because they are mostly required to draw patterns which have very little relief: but the simplest flower cannot be drawn without some knowledge of its rules. What objection is there to a complete acquaintance with it? Superficial instruction in elementary knowledge is like an unsettled foundation; the higher the superstructure the greater its instability.

The practice of teaching drawing from solid forms is becoming very general, both among private teachers and in public schools; and a set of models designed for the use of families and schools, by Mr. Augustus Deacon, and published by Taylor and Walton, have been much approved of by teachers for this purpose. They consist of a number of solid pieces of simple geometrical



forms contained in a box, and are so contrived as to be available for copying separately, and to represent in combination a variety of objects, such as houses, castles, bridges, steps, crosses, &c. The foregoing figures are copied from some of the forms; the size of the cube being six inches square, and the others in proportion. The sides are purposely left plain, the models being intended for elementary teaching; but the groups suggest real objects sufficiently to supply the interest which association creates in the mind: see the following sketch taken from one group, with merely the addition of a few touches to indicate doors, windows, ground, water, and foliage. In this figure may be traced the cube, the parallelopiped, the octagonal pillar, the column and its conical cap, and the arches. This set of models being designed for home use and limited classes in schools, was made as small as possible for the sake of portability; but the same forms might be made on a larger scale by a joiner, to adapt them to large classes in public schools; in which case it is desirable that they should be painted white.

Upon this subject we have entered at some length; but it is necessary that we postpone, until next month, the publication of our remarks.

W. S. W.

THE ARTS IN CONTINENTAL STATES.

ITALY.—ROME.—*Paintings of Artists at Rome.*—Von Süsser has painted a beautiful landscape, in which we see the palace of the Cæsars, the Baths of Caracalla, the Campagna, and distant chain of mountains illuminated by the setting sun. It is destined for Berlin. In the great exhibition room in the "Porto del Popolo" is a large picture painted by P. Galiardo, intended for a North American church. The subject is 'Vincenzo di Paola receiving deserted Orphans.' It is a picture with many faults, but also many excellences. The Polish artist Kaniefte, who is here pensioned by the Czar of Russia, has just completed, according to a commission from the heir apparent of that empire, a picture, whose subject is 'The Recalling to Life the Widow of Naia's Son.' It is easy to see that Raffaele has been the model on which this young artist has formed himself, by the simplicity and repose of the composition: a true style in colouring also distinguishes this work. Podesti has finished his great picture of 'The Judgment of Solomon,' painted by order of the King of Sardinia, to be placed in a court of justice. For this the picture is well adapted, and placed in a large hall will do no dishonour to the fame of Podesti. But there is much of theatrical effect in the composition, and caprice in the costumes; the execution both as to drawing and colouring is good. Ammerling has two very pretty pictures, 'A Mother and Child,' and a 'Roman Girl playing on the Lute.' A visit to his studio is also at present peculiarly interesting, because he possesses a collection of portraits of the most distinguished living artists. The French artist, M. Chevendier, exhibits a picture of 'Peasants returning home in a Cart drawn by Oxen.' The scene is in the Campagna. The picture is skilfully managed, but it has too much of that dark grey colouring which is seen in all the schools of which M. Ingres is the chief.

FRANCE.—PARIS.—*Tomb of Napoleon.*—*Le National, Le Siecle, L'Univers,* and other French newspapers, announce that the Government and the King have finally ordered that the monument to Napoleon shall be executed according to the plan proposed by the committee of judges, as given in the last number of this journal. A crypt within the church of the Invalides, in which the tomb will be placed—an equestrian statue of Napoleon in the court near the entrance of the church. The artists to be employed are Messieurs Visconti and Marochetti; the first for the architectural, the second for the sculptural part.

L'Armeria Real, ou Collection des principales pièces du Musée d'Artillerie de Madrid.—"Royal Armory;" or, a Collection of the principal pieces in the Museum of Artillery at Madrid.—Artists, archaeologists, and amateurs of curiosities will find this publication most interesting. The armour of the Cid, of Charles V., the Sword of Francis I., of Isabella, of Cordova, the famous Shield of Paris, and a thousand other celebrated names and

objects of Art which awaken recollections, and are of much historical importance. The objects are perfectly well drawn by G. Sensi; L. Sansonetti does the ornamental part; Facsardo and other good artists are the engravers; M. Jubinal writes a learned explanatory text in French.

LYONS.—*A Chinese Painter.*—A Chinese, who was present at the martyrdom of a Christian Missionary, was so struck with the firmness with which he died for his faith that he became himself a Christian. He made his way to Europe, went to Rome, and studied painting; he has been successful as an artist; and there is now here in the church of St. Guillaume a fine picture by his hand, well designed and strongly coloured. The subject is 'The Death of the Christian Missionary,' to which he was a witness, and which changed his faith and his life.

GERMANY.—HAMBURG.—Our New Exchange, which has been building during the last five years under the direction of the architect Wimmel, is now finished, and will be opened next month. The noble simplicity of this edifice renders it one of the greatest ornaments of our city.

BERLIN.—The admiration of amateurs is at present directed to the "*Gemalde Galerie des Koniglichen Museums Berlin*," edited by Mr. Simion, and dedicated to the King. This publication is a sort of sister to that of the Gallery of Dresden, its object being to make generally known the chef-d'œuvres of every school which exist in the Prussian Museum. The execution is in lithography, but with a degree of excellence we have seldom seen equalled, certainly never exceeded. The principal artists are employed; among these Haufstaengl, who so largely contributed to the success of the Dresden Gallery. The first number contains a magnificent lithography of the famous portrait, by Titian, of his daughter 'Lavinia.' The force, the freshness, the gradual passage of the lights to the shadows is superb, and gives completely the character of the great Venetian master. Another picture lithographed is 'Jesus, and St. John, a boy,' by Rubens, truly charming; and there is a third, 'Die Vaterlike Ermahnung,' by G. Terburg. We believe the work will be a very successful one.

MUNICH.—Swankhaler has received an order from the King of Bavaria for a great work—it is to be called the 'Pantheon of Bavaria,' and is to be placed on the hill of St. Theresa, near Munich. On the summit is to be placed a statue of Bavaria, fifty-nine feet in height, the lion on which she rests twenty-five. These are to be cast in bronze, and it is calculated they cannot be completed in less than seven years. Around, under open colonnades, are to stand the statues of the illustrious men of Bavaria.

RUSSIA.—ST. PETERSBURGH.—*Galeano-plastic.*—To the prosecution of this discovery many of our artists have devoted themselves with great zeal, especially the celebrated medallist Tolstoy, and the architect Hasenberger. The latter has just finished a copy of Rauch's bust of the late King of Prussia, which leaves nothing to be desired.

SMOLENSK.—There has been erected here, by Imperial command, a monument in memory of the battles of 1812. It is of cast iron in the Byzantine Gothic style, and is placed on the Parade Platz, opposite the King's bastion, which was the point where the battle raged most furiously on the 5th of August, 1812. The inauguration took place on the 5th of November.

WARSAW.—On the 29th of November was consecrated the monument of cast iron which was erected by command of the Emperor of Russia to the memory of the seven Poles who fell in defence of the Russian power on the 29th of November, 1830. The plan is that of the architect Corazzi, chosen from among ten competitors. The octagonal base is of native marble; eight bronze lions support an iron pedestal, above which are four eagles of gilt bronze, their wings outspread; a shield is on the breast of each, on which is inscribed a map of Poland; from the pedestal springs an obelisk of cast iron. The proportions given in German ells seem immense indeed: the octagonal marble base is 30 ells in diameter; the pedestal 8½ ells in height by 10 in diameter; the obelisk 25 ells in height, 6 in diameter at the base, and 4 at the top. The iron and bronze were both cast in Warsaw. It is placed on the Saxon Platz.

THE SCOTTISH ART-UNION.

[The determination of the Committee of the Scottish Art-Union to continue to purchase only, as prizes, the works of artists, natives of Scotland, has given rise to considerable dissatisfaction in this country; we have received several communications on the subject, from which we select the following.]

SIR,—Observing in a recent number of your journal an advertisement from the Association for the promotion of the Fine Arts at Edinburgh, and being a member of the Art-Union of London, I am induced to offer a few observations thereon, that the comparative merits of both Associations, and their claims to support, may fairly be laid before the public.

The advertisement states that the "Committee of Management are entrusted with power to purchase what may appear to them the most deserving works of Scottish Art." The pictures thus selected by the committee are then disposed of by lot; and a prize-holder may thus obtain a picture in that class of Art for which he may have no particular inclination, and of a size not convenient for his purpose.

In the Art-Union of London the prize-holder gets a money prize, with which he may go to any of the five exhibitions of London, *i. e.*, the Royal Academy, the British Institution, the Society of British Artists, and the two Water Colour Exhibitions, and select for himself any works of Art to the amount of his prize. Or if it be inconvenient to avail himself of this, the committee offer their services in selecting for him a work of Art of any class he may name. In this Association there is nothing exclusive—there is no condition made that the prize-holders shall be bound to select a work the production of an English artist.

If the committee of the Edinburgh Art-Union are determined to make theirs a National Association, and to vaunt themselves upon the superior encouragement given to the Arts in the North, why not confine their subscriptions to Scotland? As it is, their boasted sum of £6767 may be half contributed by English subscribers, and is no criterion of the growing taste for the Fine Arts in Scotland.

I have no objection to the nationality of the Scotch: it is most gratifying to see the efforts of their countrymen appreciated and encouraged by them. But Art is of no place; Scottish Art can never be separated from English Art; they should go hand in hand together.

Considering that much illiberality exists in the Scottish Association, both as to its plan and its efforts to obtain subscribers from the Art-Union of London, I am induced to request the insertion of this letter in your valuable journal.

Yours, &c.,

A MEMBER OF THE LONDON ART-UNION.

[We are by no means disposed to pass any remark that may seem prejudicial to the interests of an Institution having for its object the advancement of the Arts; but we feel imperatively called upon to offer some observations in reference to the injudicious, illiberal, and dangerous policy which the Scottish Society have adopted, and continue to pursue. It was, perhaps, not only justifiable, but wise, at the commencement of the Institution, to lay down a rule for the purchase only of works actually produced by artists, natives of Scotland; when the sum collected amounted to but a few hundred pounds, and it was gathered chiefly in Scotland, it was properly spent at home; divided among deserving men, and stimulating others to exertion. But now that the hundreds have become thousands, and that a vast proportion of the subscribers are procured in England and Ireland, the exclusive purchase of productions by Scottish artists is not only manifestly unjust, but highly detrimental to the true interests of Scotland. The Art-Unions of London and Dublin have not been ungenerous enough to retaliate, and exclude the works of Scottish artists from their prize lists; if they had done so we should have been the first to have raised our voices against a course so utterly unworthy; for, to say nothing of its folly and illiberality, it would have kept away a picture by Wilkie from the possession of a London or Dublin prize-holder, as the system pursued in Edinburgh keeps away from a Scottish lover of Art a production by either Eastlake or MacIise; and so have tended, if not to the ruin of the Institution, most materially to have abridged its means, and so to have defeated its great purpose.

We may hereafter enter into the statistics of these three Institutions—those of London, Edinburgh, and Dublin, with a view to show what portions of the monies collected have been received from persons not natives of the places in which the establishments have been formed; and the number of pictures purchased by artists, natives of the three countries; at present we content ourselves with protesting against the continuance of the unwise, illiberal, and evil course pursued by the Scottish Societies.

Patronage, like charity, should unquestionably begin at home; but, as certainly, it should not end there

Above all things, Art should be considered as catholic in the truest sense of the term. We have never, ourselves, had the opportunity of examining an exhibition in Edinburgh; but certain we are, that no one annual exhibition has ever contained good pictures by Scottish artists to the value of £6000 or £7000; and we can have no doubt that the strong complaints from time to time forwarded to us, of the purchase, by the Art-Union Committee, of bad pictures, have arisen mainly from the fact, that the committee must spend yearly the whole of the sum subscribed, no matter how indifferent may be the article offered for sale. We know that this was the case at the exhibition in Dublin; but, in that instance, the evil arose, not from any limitation of choice to artists of particular places of birth, but because there were not pictures of merit supplied for selection equal in value to the sum to be expended.*

But even if the Scottish artists did supply pictures of merit fully equal in value to the amount subscribed, we should still contend that a portion of the sum ought, in common justice—we had almost written in common honesty—to be divided among English and Irish artists; not only because a large proportion of the subscriptions will have been raised in England and Ireland, but because the inevitable consequence of the existing system is to deteriorate Scottish Art, by making Scottish artists content with the achievement of mediocrity, knowing that they will be subjected to no competition which can prevent the sale of their productions.

If the present plan be continued for half a century longer, as surely as that we now write the sentence, Art in Scotland will become contemptible, and Scottish artists, who work in Scotland, a reproach to their country.

But long before this affliction can arrive, the evil will have cured itself; for the thousands now subscribed will assuredly dwindle down, and become hundreds, tens, units, in proportion as the character of the works deteriorate; the more especially as in other Societies, similarly constructed, there will be no such foolish and ungenerous restriction; where the prize-gainer may not only select the production of an artist, without being first compelled to ascertain if he were born north or south of the Tweed, but may take the picture that exactly meets his taste, touches his feelings, awakes his sympathies, or satisfies his judgment.

We earnestly hope, therefore, that the committee of the Scottish Art-Union will give this matter their very serious consideration; and that we may ere long have the pleasure to announce that their most unwise and unjust law has been abrogated.

We tell them, fairly and plainly, that if they resolve to retain it, the consequence can be no other than ruinous to their institution; that subscribers in England and Ireland will fall off very rapidly; that no works of ability by English or Irish artists will be transmitted to Scotland; and that they will do incalculable mischief to Scottish Art and Scottish artists.†

WORKS IN PROGRESS.

THE PUBLICATIONS OF MESSRS. HENRY GRAVES AND CO.

In no country has the art of engraving progressed so steadily and so rapidly as in our own. We occasionally meet with a superb continental production; but for every such example we can point to a hundred of equal merit here. Thousands of impressions from plates of the most astonishing style of finish are yearly circulated—the copper is even worn out by service; yet, after a time, they become rare, and we hear of them no more, save at intervals, in the portfolios of some deceased collector, whose acquisitions in this department of Art are to be sold by auction. The spirit with which the business of the publication of works of Art is now conducted, is unexampled. The very finest pictures are selected; large prices are given for copyrights; and the engraver receives for his labour a higher premium than has ever before been given. We this month devote a portion of our attention to the forthcoming publications of Messrs. Henry Graves and Co.—the joint productions of talent of the highest order in painting and engraving. We feel ourselves bound to notice in this especial manner the productions of a firm to which

* An evil that, we trust, will not again occur. The committee of the Royal Irish Art-Union will this year, in all probability, have between £3000 and £4000 to expend. They must lay it all out; and if good pictures be contributed by English and Scottish artists, they will certainly be purchased, although a preference will no doubt be given to the works of Irish artists, where they are of equal merit with those of artists of other parts of Great Britain.

† As we shall perhaps find it necessary to revert to this topic, it is only fair to state that we shall willingly insert any defence of the present system that may be forwarded to us.

the public are indebted for some of the most exquisite prints that have recently appeared. This is a department of the art in which the public themselves have no voice; they are altogether in the hands of the publisher, and must, for good engravings, rely upon his taste and judgment, qualities in which the firm in question sustain the high reputation of their long-established house. As extended fame is the highest hope of the artist, he is indebted to the publisher for a great share of that which he may acquire: therefore, but for the wide circulation given to his works by means of publication, his reputation would be comparatively limited. Among the works of this house which now call for notice, or rather enumeration, for we cannot yet do justice to their excellence in promise, is one illustrative of the most imposing ceremony of our constitution, and not less than six from the works of Landseer.

HIGHLAND WHISKEY STILL. Painted by Edwin Landseer, R.A. Engraving by Robert Graves, A.R.A. The original picture was one of the most admired of the Royal Academy Exhibition some years ago. There are five figures in the composition, the principal whereof is a Highlander resting after the fatigues of the chase, and delivering his opinion of the "liquor" just drawn from the still. This engraving is in an advanced stage of finishing, and is elaborated in the most skilful style of line-engraving. The transparency of the shadows is wonderfully preserved, and the fleshy roundings of the limbs have been dealt with exactly after the spirit and feeling of Landseer's works. The diversity of the composition involving objects and surfaces of qualities and appearances so various might have been supposed to present difficulties of no ordinary kind to the engraver; but Mr. Graves has succeeded in treating the principals and accessories of his plate in such a manner as to present them at once to the eye in the perfection of natural truth.

CHILDREN AND RABBITS. Painted by E. Landseer, R.A. Engraving by Thomas Landseer. The figures here are portraits of the children of the Hon. Seymour Bathurst; and the plate will form a pendant to that containing the portraits of the children of the Duke of Sutherland. It is in mezzotint, and in an advanced state: there is in the heads a delicacy of management, and, in other parts, a breadth of manner, both powerfully descriptive of the decided touch of the distinguished painter.

THE WIDOWED DUCK. Painted by E. Landseer; engraving by John Burnet. The subject is the grief of a duck for the loss of her mate, that has been shot, and the expression has all the descriptive force of the painter. The engraving is in mezzotint, and is in a forward state.

THE MORNING OF THE CHASE.—Haddon Hall in the days of yore.—Painted by Frederick Taylor; engraving by H. T. Ryall. The original is a very beautiful water-colour drawing, descriptive of the return of a hunting party, and comprehending all the attributes which give effect to pictures representing scenes of a past time. The style of engraving is mezzotint.

MR. AND MRS. HAWK. Painted by E. Landseer; and engraved by C. G. Lewis. Two companion engravings have received this title; they are portraits of two hawks, wonderfully painted; the heads of the birds are life itself.

THE CORONATION, painted by Hayter, and engraving by H. T. Ryall, is within a few months of being finished. The importance of this engraving as a work of Art, and the interest of its subject in a historical and national point of view, render it one of the grand historical works of the present reign. It contains upwards of fifty portraits of the great and noble of the land, who surrounded the throne on the memorable occasion it commemorates. A work of this consequence will not bear to be considered in a few lines,—even as reference to it in its unfinished state; and we shall take an early opportunity of noticing it at length.

PORTRAIT OF HIS ROYAL HIGHNESS PRINCE ALBERT, painted by George Patten, A.R.A., and in course of engraving by H. T. Ryall, is intended as a pendant to Chalon's portrait of her Majesty. His Royal Highness is in the full robes of the order of the Garter.

THE DUKE OF BEAUFORT'S DOGS; painted by Landseer; engraving by T. Landseer. The beautiful picture which supplies this engraving was exhibited about three years ago. Being in the very forte of Mr. Landseer's style, it possesses all the advantages by which that style is distinguished.

LASSIE HERDING SHEEP. Painted by Edwin Landseer, R.A.; engraving by John Burnet, F.R.S.; published by Henry Graves and Co.—This is a line engraving to be finished in Mr. Burnet's excellent manner. The "lassie" is shoeless and bonnetless, precisely such a figure as is hourly met with, not only in the land of the Gael, but also in that of the northern Saxon. She is leaning against a rock, spinning wool with the simplest of all machines—a reel. Many parts of the plate are still only in outline.

PUBLICATIONS OF MR. M'LEAN.

LAYING DOWN THE LAW. Painted by Edwin Landseer, R.A.; engraving by Thomas Landseer. The subject is one after the painter's own heart—an assembly of dogs presided over by a "grave and reverend" poodle, in whose countenance we read clearly—patience, long suffering in the cause of justice, and not

less distinctly a benevolence that will not deny the prisoner at the bar every legal advantage he may be entitled to. We would, for the sake of this admirable work, that the story had been somewhat less ambiguous; and we hope, as the engraving advances, that the circumstances of the composition will be as explicit as those of Mr. Landseer's works usually are. The judge is a white poodle, with his head lost in a mass of hair, which, together with his depending ears, forms the most perfect resemblance of the judicial head-costume that can be imagined. The picture comprehends twelve or thirteen heads of as many different species of the canine race; and the expression given to each accords faithfully with the known characters of the animals. Some eye the prisoner with no very kindly aspect. Some are listening attentively to the judge's charge, and others energetically discussing the merits of the case. The plate is mezzotint, and when finished will be one of the most extraordinary productions ever offered to the public, suffering comparison with the works of none—not even of Landseer himself.

EQUESTRIAN PORTRAIT OF HER MAJESTY.—Painted by F. Grant. Engraving by J. Thomson. This will be an exceedingly large print; the style of work is mezzotint, and the etching is in a state preparatory to finishing. Her Majesty is mounted on a grey horse, and accompanied by the Marquis Conyngham, Lords Melbourne and Uxbridge, the Hon. George S. Byng, Sir George Quentin, &c. The party are passing through an arch in Windsor Park; and the foreground being an elevation, the Castle is seen at a distance over the tops of the trees which cover the lower grounds. Mr. Grant excels in the arrangement and grouping of his figures, an excellence which is particularly conspicuous here, for never have we seen any similar work more happily managed. The Queen and Lord Melbourne head the party, and her Majesty, in the act of speaking to the Marquis Conyngham, turns her head, throwing aside at the same time her veil; thus the portrait is a full face admirably shown by an arrangement which obviates the necessity of any foreshortening of the principal horses. This, when finished, promises to be a standard portrait of the Queen, the likeness in contour and expression being perfect.

CORRESPONDENCE.

THE ART UNION OF LONDON.

TO THE EDITOR OF THE ART-UNION.

SIR,—The appointment of a sub-committee, to consider the future prospects, and most efficient mode of applying the increasing income of the Art-Union of London, speaks well for the intentions and determination of the principal movers of that Association and it is very evident that the sub-committee have pursued the best of all courses in soliciting the suggestions of the eminent artists to whom they have applied. Their judgment has likewise been evinced in deferring for the present the final settlement of matters of such great importance. The Association must ere long be so mixed up with the destiny of Art in this country, that to determine hastily as to its future government, would perhaps be creating some evil for which it might prove very difficult to find a remedy. In the mean time, I deem it to be the duty of every one who has any feeling for the prosperity of the Fine Arts in this country, to be on the alert, endeavouring, by all fair means to strengthen such a national cause, amongst which might be conspicuous a manifestation of his own ideas on the subject, or a canvassing of the merits of those offered by others, the object of all being the same: no one could quarrel with another for finding out the readiest mode of obtaining it: and surely if all the artistic world convey their stores to the same market, it will afford the best means (by comparison) of selecting that which is of most value.

One cannot but feel satisfied with the greater portion of the extracts in your former number, from the report of the sub-committee; yet I must beg to offer my doubts as to the policy of changing, as hinted at, one of the principal features of the Art-Union, viz., the right of the public to select their own prizes. Such an alteration affords, in my opinion, a fair subject for discussion; in fact, it may be presumed, from the manner in which it is alluded to, that the advice of the many interested is sought for. The suggestion runs thus, "Whether it might be desirable that one of these principal prizes should be selected, under the best advice, by the committee." This involves so many considerations, that it demands an entire attention, unmixed with baser matter. I therefore pass it by for the present, with a declaration of my feeling, assured of two things: the first, that the committee had much better decline such an unthankful, onerous office, unless they can prove publicly (to avoid all suspicions), that some real benefit will accrue to Art,

artists, and the public from their exercising it; the second, that every prize-holder will prefer choosing for himself, even though he became a sufferer thereby.

The paucity of pictures from which the *larger prize* holders have been enabled to make their selection, has hitherto proved a great drawback to their good fortune: it is proposed to obviate this in future, and at the same time to advance high Art, by announcing at the annual meeting, some of the principal prizes, say £400 or £500 each, for the following year, which might induce a greater number of artists to paint pictures of that class than otherwise would. But this will not prove sufficient for securing to the subscribers all the advantages it is desirable they should have. It must be borne in mind, that the Royal Academy is the only one of the London Exhibitions which opens after the balloting for the prizes; the other galleries may have been stripped of their best pictures ere the prize holder (particularly a country one), can turn his good luck to any good account: this is a sourced serving of much consideration. No other means occur to me for its permanent removal, than fixing the day of drawing earlier in the year; were this done, it is evident that the *value* of the prizes would be greater, from which one may fairly conclude that the number of subscribers would be augmented; on the other hand, while it is suffered to remain, many will, as they do now, hesitate to join the Association, or at least, take objections to being left by the managers with the refuse of the galleries.

Nothing in my opinion can be better than the idea of presenting, occasionally, first class pictures to some public Institution. Those *legion-visited* buildings, the National Gallery or the British Museum, would alone find good places for them for many years to come; but might not the effort for elevating the minds and taste of the people be directed at the same time to the improvement of Art itself? Why not encourage artists to tempt the *higher walks*, by offering a large premium annually for the best work, upon some *subject given* out the year before—the pictures to be exhibited with the Art-Union prizes; it would not then be very difficult to find out "who was the best man?" The trial of strength amongst the pupils at the Royal Academy is, as you are aware, conducted on this principle; there even the size of the canvass scarcely ever varies; this, indeed, is the true way of drawing out the talent and genius of the country; at least, could the experiment do any harm? I think not. What preferable feeling shall we kindle, and keep alive to an honourable emulation; the hope of victory will sometimes do more than patronage itself.

Yours, &c., VIGILANS.

SCULPTURE IN GREAT BRITAIN.

SIR,—The thousands who visit our annual Exhibition at the Royal Academy, and other galleries where sculpture forms, if not a principal, a large portion of the collections, are in total ignorance of the means by which such objects are produced. The general belief is, that the statue, or group, hewn without previous labour from the rough block, is completed at once by the sculptor, and that the greater the finish or smoothness that may decorate the work, the more talent is manifested and credit due; but with the artist and the educated in Art, it is simply considered a mechanical termination, unworthy, in every respect, of consideration, unless applicable to a well-selected subject, well told, and with judgment drawn; and even then, as a pleasing auxiliary only. Mind and sentiment are the chief; and though certain materials may be more pleasing to the eye, and, in many cases, enhance the general effect, still the work, without these requisites, would be, *in place of Art*, that of *mechanical labour*. With the multitude, nay, with many educated people, an impression exists, that the whole art of statuary lies in the execution of the marble, a truth evinced by the manifest indifference which may be observed at our exhibitions for the *plaster* productions of genius, while trifles wrought in the more expensive material rivet attention, and draw forth expressions of the greatest admiration. Sculpture has not only been long a misunderstood, but a neglected, art. Let us visit the numerous galleries and exhibition-rooms of our own country, and we shall then obtain sufficient proof of the fact. Our Royal Academy, our *British Institution*, and the Suffolk-street Gallery, are all instances. The National Gallery, though hung throughout with pictures, boasts but *ONE ONLY* specimen of the sister Art! At Manchester, Liverpool, and Birmingham—indeed, at all our provincial exhibitions—the accommodation for sculpture is totally neglected;

and though repeated premiums are offered for the encouragement of painting, in no case has a corresponding feeling been evinced for the patronage of statuary. Let us visit Paris, and the same neglect becomes apparent. Windows, far beneath the many glorious works of antiquity which adorn the Louvre, destroy the mastery with which they are wrought; though, on proceeding to other halls, we find every accommodation afforded for the exhibition of pictures. Milan, Bologna, and Florence are equally regardless of their statuary in respect to light; and even (in many instances) the Eternal City, the mart of sculpture, is open to the same remark. The last slight which this noble art sustains remains untold. See our daily and our weekly papers, nay, our journals of *Art* and science—see the column after column noticing the productions of the pencil, and then the *infantile* paragraph, stating simply that sculpture too is there.

The first idea of the sculptor is traced either in clay or on paper; a small and rough sketch of the subject he wishes to produce, in which he considers well his tale, and the best mode to convey it, the most agreeable position for his figures, and the general effect of the whole, totally neglecting every appearance of detail or smoothness. When this draught is completed agreeably to his wishes, he commences (with the assistance of his workmen) to pile up a mass of clay the size of the object to be portrayed, rendering it firm and steady by the addition of irons and framework, secured to the stand on which it rests; and on the careful completion of this—the model—depends the correctness and beauty of the marble. It is at this stage that the draught or original idea is reconsidered, copied, and, with the assistance of the human figure, more minutely studied and carried on to completion. The moist nature of the clay renders some mode necessary for the preservation of the model during the progress of carving, or being copied in marble, and this is effected by moulding and casting, as follows:—The clay—for instance, a statue—is at first covered on the front half only, from the summit to the base, with a mixture of plaster and water, which is allowed to become hard, or set, previously to the remaining portion of the figure being covered, when the object is entirely coated, and the mould completed. A sufficient time having elapsed to render the mould firm, it is carefully removed in two parts from the clay, when an exact representation of the statue is shown in reverse. These, being thoroughly cleansed, are placed securely together, and filled with plaster of a finer nature, and in turn an impression is taken of the mould; this being carefully cut away, leaves a cast, similar in every respect to the original model. The plaster cast is now placed in the hands of a mason, who by means of a machine proceeds with the pointing or roughing out. By this process the waste stone gradually diminishes, and the form daily becomes more and more apparent, until within an inch or less of its intended surface, when it is submitted to the chisel of the sculptor's more able assistant, who carries it still nearer to the *perfection of the model*, and prepares it for the final touches of the master.

Yours, &c., A SCULPTOR.

LINES ON R. INNES'S PICTURE.

In the Rooms of the Edinburgh Society of Artists.

HE comes not through the lagging day,
With faithful step and cheerful mien,
To chide the heavy hours away,
And happier make that humble scene;
No step is there, nor voice to stir
The sleeping of the wearied cur.
Unwelcome is the light of morn
To eyes that fain would shun that light,
And shrink from garish day, forlorn,
As day were hateful to the sight.
The spinning-wheel beside her stands
Untouched by those unconscious hands.
Ah! yes—a father's frown hath chased
A lover's presence from the door;
And by that sorrow gently traced,
And eyes cast on the cottage floor,
The painter's tale is told; for there
Sits love in sorrow—not despair.

W. H. CROME.

THE PONIATOWSKI GEMS.

THE Poniatowski collection of gems has long been celebrated throughout Europe. It was the property originally of the Kings of Poland, in whose possession it was augmented by the acquisition of the rarest and most beautiful specimens. By inheritance the series descended to the late Prince Poniatowski, by whom every opportunity was embraced of adding to its interest; inasmuch that (ultimately) it was justly considered the finest collection of modern times. While in the possession of its late proprietor, the cabinet was enriched with many choice specimens, obtained at a great expense from various parts of Europe; and almost the entire collection has become the property of John Tyrrel, Esq., who, with the view of benefiting Art, submits to the world proof impressions of these valuable antiques, which are now in course of publication by Messrs. Graves and Co. The entire series amounts in number to upwards of 1200, whereof only 243 have as yet appeared, constituting the "first class."

Engraved gems are the only relics of ancient Art, that now exist in all the freshness and precision of execution with which they quitted the hands of the artist; and to be assured that these are yet as perfect as when their various engravers pronounced them finished, it is only necessary to examine the clear impressions which they yield. For this perfect and uninjured condition it is not difficult to account, since they are easily secured, and, from their size, may be guarded with care for any length of time; while, on the other hand, perishable pictures, and statues of frail Greek and Italian marble, are exposed to every casualty; hence, in their minutest details, they may be consulted for truth by the poet, historian, and artist; for among them we find copies of many remarkable works of antiquity, of which we know, but for such copies, no more than the names. In them the ancients also celebrated their religion, illustrated their history, and paid tributes of honour to the great and good.

Gem engraving is an art of the highest antiquity; it was known and practised among the Egyptians and Jews. By the former engraved gems were not only prized for the value of the stone and the elaborate execution of the engraving, but they were worn as medals and marks of distinction for signal services in peace or war.

The Etruscans were the first Europeans who adopted the Arts of the Egyptians; and much as the civilization of the Greeks is quoted, yet the Etruscans were in a state of advancement, while the Greeks were but gradually emerging from barbarism. From the Egyptians also did the last mentioned people acquire their taste for sculpture and engraving, which, together with a knowledge of mechanical execution, was all they borrowed to set on foot among them, that other mythology, the religion of sculpture. When the art of gem-engraving had attained in Greece to a considerable degree of excellence, their use as signet-rings and ornaments became very common. Greek art received its first grand impetus from the expulsion of the Persians: from this period, sculpture and gem engraving advanced rapidly to its ultimate perfection in the age of Alexander.

Pyrgoteles was the most celebrated Greek engraver; he lived in the time of Alexander, and had alone the privilege of engraving resemblances of him, as Apelles, of all painters, had that of painting him, and Lysippos of executing statues of him. According to Pliny, Apollonides and Cromias the elder, held the second rank. In the age of Pericles, Polygnotus, Mycon, Pamphilus, and Plotarchus, were the most eminent; and in the time of Alexander the most famous were Pyrgoteles Aëtion, Apollonides, Solon, Sotratras, and Cromius.

After the Romans had conquered Etruria, a taste arose among them for engraved gems, but they first employed them as distinctive of rank and merit: for instance, a plebeian was constituted of the equestrian order by the gift of a ring; and if a Roman of patrician rank disgraced himself and his order, he was degraded by being deprived of his ring. The use of gems and gem-rings however became finally general, and were ultimately worn by citizens of Rome as an appointment carrying with it an appearance of respectability. The abuse of honorary statues in Rome was not greater than the luxury of rings, for frequently were the hands entirely covered with them. The art of engraving was not confined to gems, but was applied to the ornamenting of vases, of gold, silver, onyx, crystal, &c., &c., and to every description of personal ornament.

The love of this department of Art grew to a passion

among the ancients, some of the most celebrated of whom encouraged it extensively. Heliogabalus is said to have worn gems on his "shoes and stockings"—Pompey esteemed gems among the richest of his treasures—Julius Caesar was a great collector of them; he left his cabinet to the Temple of Venus Genetrix.

Gems remain to us in better preservation than any other relics of equal antiquity; a fact easily accounted for, when we consider their uses—sacred and moral; their material durability; the value set upon them; and their portability and facility of concealment. We have seen gems submitted to examination by microscopes of the most powerful construction; a test by which their execution seemed the more marvellous, as the finest statues did not excel them in proportion and accuracy of design. In the Poniatowski cabinet, formed with such care, and collected at such expense, it may be supposed that all are of high value; there are, however, very many of rare beauty; we may instance No. 14. 'The Goddess Vesta,' by Pergoteles; No. 33. 'Head of Ganymede,' No. 108, by Gnaios, 'Venus seated in a Shell, drawn by Dolphins,' No. 155, by Gnaios, 'Apollo pursuing Daphne,' No. 164, by Chromios, 'Midas bathing in the River Pactolus,' No. 166, by Pharnax, 'Tityus in Torture,' &c. &c. The whole of the impressions indicate the finest preservation, display the richest poetry in design, and the almost nicety of execution.

In thus multiplying the collection, so as to render accurate copies of it accessible to lovers of art generally, Mr. Tyrrel has conferred a public benefit; of the originality of a vast proportion of them there can be no doubt: they are valuable lessons to artists. We shall recur to the subject on some future occasion, describing the series more minutely.

METROPOLITAN IMPROVEMENTS.

To obtain the most direct and commodious thoroughfares, sewers, and means of ventilation, to establish public parks and walks, and to embellish architecturally and otherwise the Metropolis, are all objects of the greatest importance to the health, comfort, and morals of the people, at once recognised by all, and every where admitted. It is, nevertheless, a fact, that these things are managed badly amongst us; that thousands have been spent in bit-by-bit alterations that might have been improvements, but are not so; that opportunities of adorning the streets, of establishing silent lectures on the beautiful, are every day neglected; and that even now densely populated quarters are so ill-arranged, and so badly ventilated, that fever reigns, not merely in every house, but in every room of every house, and spreads thence with fearful power through all the town. It is, therefore, a matter for congratulation, that these subjects are now exciting public attention to a very considerable extent, and that the necessity of arranging and carrying out gradually some comprehensive and general plan is beginning to be felt. A Society is now in course of organization with this end in view, and has been taken up warmly by a number of influential men of all parties and professions. It does not propose to originate plans itself, but to examine into and further the adoption of the principles on which all such plans should be founded; to point out the evils which have arisen from considering the subject only in detail; and to urge upon the Legislature the importance of looking forward for ten or fifteen years, and of employing the first talent in the country to prepare, for the consideration of both Houses of Parliament, a plan of all the improvements in the metropolis which might be carried into effect within the period named. Were any magnificent plan of this description brought before the country, a plan which all would be proud to see realized, and which would, in the end, be sure to benefit all, as such a plan unquestionably would, we are convinced it would at once become popular, and that money might be raised without difficulty to carry it out efficiently.

Up to this time plans have been brought forward solely with regard to the interest of the few, and have never been considered relatively to a whole, or with a view to the general welfare. There can be no doubt that this Society may effect much good; in fact, it must do so, if it be but by simply exciting attention to its object; and we look anxiously for its immediate proceedings. Even at this time, the Act of Parliament which has been obtained for improving the metropolis, and which includes the formation of a new street from Coventry-street, Piccadilly, to Long-acre, might be revised with the greatest advantage. The penny-wise-and-pound-foolish system has been pursued, and, unless some alteration be made, will materially lessen the

amount of good which might have been expected from it. Even in a pecuniary point of view, a partial improvement is never found to make so good a return proportionately as a perfect one; as, for example, £10,000 may be spent in taking down one side of a street, without obtaining any return for the money so laid out; whereas removing the whole at a cost of perhaps no more than double the amount, may, by entirely altering the neighbourhood, raise the rents, and so produce a fair interest on the amount expended:—"There is that scattereth, and yet increaseth; and there is that withholdeth more than is meet, but it tendeth to poverty."

The committee, which is at present little more than provisional, comprises Mr. Ormsby Gore, M.P., Mr. Mackinnon, M.P., Colonel Sykes, Mr. Barry, R.A., Mr. Martin, K.L., Mr. H. T. Hope, Mr. Ivatt Briscoe, Mr. W. E. Hickson, Mr. Britton, Dr. Southwood Smith, Mr. Donaldson, Chairman of the Commissioners of Sewers, Mr. Godwin, Colonel Prosser, Mr. Wentworth Dilke, Mr. B. Smith, M.P., Mr. Chadwick, Dr. Elliotson, Mr. C. Fowler, Mr. Lindley, and many others.

OBITUARY.

DANNECKER.

THE celebrated German sculptor died at Stuttgart on the 8th of December, in the eighty-fifth year of his age. To all artists who have visited Germany, his works are well known, and his fame has reached all English lovers of Art through his widely-celebrated 'Ariadne,' an exquisite composition, in the possession of Bethman, the banker at Frankfurt. The early history of Dannecker is like that of many, very many first-class artists, and might be written in less than a dozen words, from that vocabulary which supplies the plain means of describing the commencement of every similar career; these are, poor parents—innate devotion to Art—intense application—difficulties—success. His parents endeavoured to thwart his inclination for the plastic arts, but the fascination was too strong upon him, and it carried him through all their opposition. His father was employed in the stud of Duke Charles of Wurtemberg, to whom the youthful Dannecker explained, personally, his views; and in 1771, at the age of thirteen years, obtained permission to study in the academy at the "Solitude," a ducal residence near Stuttgart, where pupils received, gratis, instruction in painting, sculpture, and music. One of the principal rules of this academy was infringed in the admission of Dannecker; for the students admitted were not below the middle rank in life; he, however, soon distinguished himself, and bore away, in his sixteenth year, the prize from older competitors—the prize awarded to him for his model of 'Milo of Cortona.' Friedrich Von Schiller was a fellow-townsmen of Dannecker, and also a fellow-student at the Solitude, where a friendship commenced, of which a lasting memorial remains in the famous statue of the illustrious poet. In 1780, and in his twenty-second year, he quitted the academy, as did his friend Schiller at the same time. While studying he was encouraged by employment from the duke, who afterwards appointed him sculptor to the Court, with a salary of 300 florins a year—about £25. Ardently desiring improvement beyond what his native place could afford him, his wishes pointed to Paris, which place he received permission to visit; but at first without any addition to his pittance, which was increased by 100 florins only after a residence of some time in that capital.

At Paris he became the pupil of Pajou, and made the friendship of the sculptor Scheffauer. At that time, as now in the French capital, the facilities for the study of nature were greater than in any other European city. To this study therefore he devoted himself during the term of his sojourn there, which was about five years. In 1785 he quitted Paris in the society of Scheffauer, with whom he proceeded to Rome, where he attracted the attention of Canova, by whose instruction and advice he was much benefited. In Rome also commenced his friendship with Göthe and Herder, who, like himself, were seeking inspiration from the relics that enriched the Eternal City. In Italy his reputation took its rise; for there he produced works which caused the academies of Milan and Bologna to elect him a member of their respective bodies. On returning to Stuttgart, he was employed for some time in mo-

delling various subjects for Duke Carl; and he was thus occupied until 1796, when he again commenced working in marble, and executed his famous 'Sappho,' which is at Monrepos. Many busts of very celebrated persons are among the works of Dannecker; and none better known than that of his early friend Schiller. His bust of Gluck, the composer, is also an admired production; this was the result of a commission from the present King of Bavaria, when Crown Prince, for whom he also executed other works. His group after the Mythos of Apuleius—'Eros and Psyche'—is celebrated for its conception and poetic treatment; and some of his other mythological subjects are of the highest class of merit, as his 'Minerva,' 'Melpomene,' and 'Thalia.' His works in marble and bronze are numerous, amounting in number to about 500; of his busts, that of Lavater is considered the finest; and of his ideal productions his *capo d'opera* is a statue of the Saviour. This last named work was finished in the year 1824, having been a subject of elaborate study during eight years. For the original conception he was indebted to a dream; and, perhaps, no other work of its class acquired, during its tardy progress, a greater degree of renown for its author. Thorwaldsen saw the figure before completion in the atelier of Dannecker, and expressed an opinion that, by the addition of drapery, the success with which the subject had then already been treated, would be annulled; but the latter adhered to his original design, and the result has shown that he was fully equal to the task he had imposed upon himself.

As may be understood from the nature of his subjects, his style was formed from the antique. For some time before his death, he was but the wreck of what he had been, and had ceased from mere superannuation to exercise his art.

M. BOUCHOT.

After having long struggled against disease in the chest, has at last sunk under it, and died in Paris of decline. M. Bouchot was born in 1800, went to study at Rome and afterwards at Naples. Returning to Paris, his talents were soon acknowledged as a painter, both of history and portraits. The French Government ordered him to paint, for the church of La Madaleine, a Lamentation of gigantic proportions, the figures being twice and a half the size of life. The subject is 'The three Marys at Calvary.' It is one of the finest pictures in the church, and is the masterpiece of the artist in religious works. In the historical style his best production is 'The Death of General Marceau,' in the Museum at Versailles. While Bouchot was receiving from Government and individuals an immense number of commissions for pictures—accompanied by honours and fortune—while he was happy in domestic life, having married the daughter of Lablache, to whom he was devotedly attached, death came and closed his career, leaving in grief and desolation his friends and family.

MR. HUBERT FRY.

This amiable young man had given great promise of excellence as a marine artist; a few of his early drawings have been engraved. He was on a voyage to Italy for the purpose of improvement in his professional studies, and had arrived within twelve miles of his post of destination, when a heavy gale drove the vessel ashore, and Mr. Fry perished with four of the crew, on the night of the 31st of January. He was 22 years of age.

HEREFORD.—Arrangements are in progress for restoring the fine old Cathedral of Hereford: the estimated cost is £20,000. The Dean and Chapter are ready to subscribe £2000 from their own resources; the Bishop of the diocese, £500; and the Chancellor of the choir £100. The circular states that "since the year 1831, the Dean and Chapter have expended on the fabric, besides the proceeds of the fabric's estates, and a voluntary sacrifice of 5 per cent, upon all their fines, the sum of £142 7s. 6d. from their own private means." Unfortunately, there is a debt of nearly £9000 upon the fabric fund. The restoration of these time honoured and deeply interesting structure is a glorious work, to which the clergy and the laity should be equally ready with assistance. The sum required, is not a large one, and might be easily raised without inconvenience, by contributions from the purses of a few wealthy individuals. It is an object, however, in which the public generally should co-operate. At a more recent meeting than that to which we have referred, it was determined to entrust the work to Mr. Cottingham.

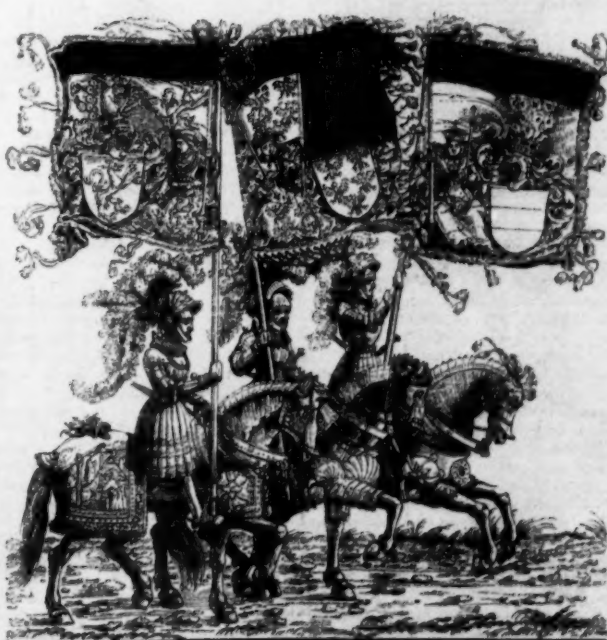
WOOD-ENGRAVINGS.

We have no design to enter at any length into this subject; a History of the Art we have already given; our purpose is merely to print a few specimens of wood-engraving:—first, because they will form an agreeable acquisition to our subscribers; and next, because they will afford some idea of the progress of the art during the last year; our examples being selected from the best of the illustrated books.

We commence with a selection from the published volume of Mr. J. Jackson—"A Treatise on Wood-engraving"—a beautiful, interesting, and valuable work, to which we refer the reader who desires to obtain information on the subject;—either as to its origin, progress, and present state, or to the "practice of the art," of which Mr. Jackson has given a detailed account, at once minute and comprehensive.

As we have other opportunities of selecting from the works of modern engravers, we take, from Mr. Jackson's book, copies, by him, from some of the old masters in the art. The first two are from Albert Durer: the one, from the vignette title page to his "History of the Virgin" (published at Nuremberg, A.D. 1511), the other from the vignette title page to "Christ's Passion," which appeared about the same time.

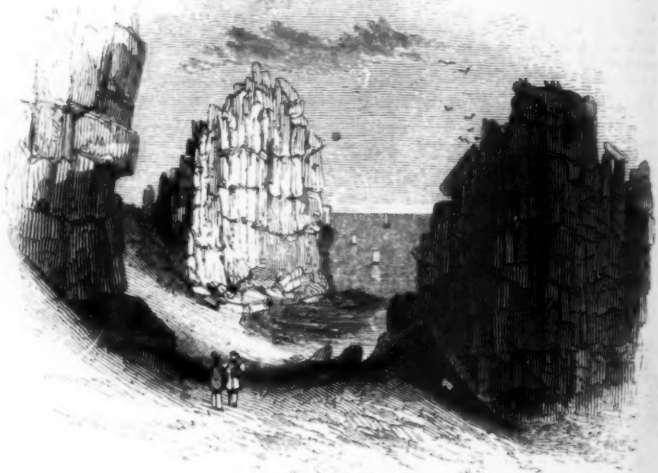
The third is from Holbein's "Dance of Death." The fourth is copied from a cut engraved by Christopher Jegher (about 1610), from a drawing made upon the block by Rubens (the original cut is twenty-three inches and a half wide by eighteen inches high). The fifth is copied from Burgmair, born at Augsburg about 1473; he made an immense number of designs upon wood, although it is not certain that he engraved any of them. The example we introduce is from his "Triumphs of Maximilian,"—a work "executed by command of the Emperor, to convey to posterity pictorial representations of the splendour of his court, his victories, and the extent of his possessions." The sixth cut is from the same work, and is one of the most gorgeous of the series; although, according to the "Treatise on Wood-engraving," there are reasons for believing it was not from a drawing by Burgmair, but by one of his contemporaries. The cut is unfinished—the parts left black on the banners having been intended for inscriptions. Mr. Jackson deserves the highest credit for the manner in which he has produced this work—a work that will add greatly to his reputation.



In this column we give three specimens from a new Edition of the "POEMS OF COWPER;" the engravings being all by Mr. Orrin Smith, from the drawings, on the wood, of Mr. John Gilbert—an artist who has, very recently, made good his claim to a leading station in this branch of the profession. Few, indeed, have more happily, or accurately, illustrated the works of the most tenderly didactic of our British poets. Mr. Gilbert has completely entered into the feeling of the original, in the passages he has selected; his drawings have been executed with great delicacy and care, yet with a sufficiency of vigour, to redeem them, amply, from the charge of over-refinement.



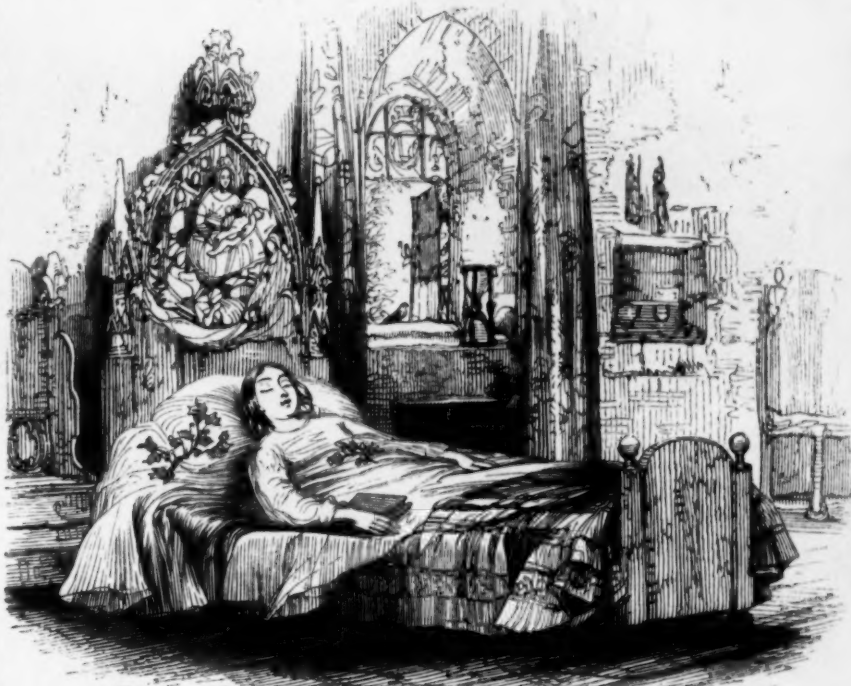
We take three specimens from a work entitled "ENGLAND IN THE NINETEENTH CENTURY." It is publishing in Monthly Parts—of which four only have as yet appeared—by Messrs. How and Parsons. It is a very elegant publication, and will prove an exceedingly useful one; for the object held in view is to depict each county, not alone with reference to its pictorial beauties, its architectural splendours, and its peculiar characteristics; it forms a prominent part of the design to furnish information upon all important topics—such as the Population Returns, particulars relative to Poor-law Unions, Roads, Boundaries, Magistracy, &c. &c., "arranged in so simple and concise a form as to afford an accurate idea of the existing state of our county relations in all these respects." The first is Hulme Hall, Lancashire; the second, Tol Pedn Fenwith; and the third, Roche Rocks, both in Cornwall.



We select four cuts from an edition of "THOMSON'S SEASONS." It contains forty-eight illustrations, drawn and engraved by Samuel Williams, an artist who deservedly holds a foremost rank in his profession. The volume is published by Messrs. Tilt and Bogue, and is a beautiful specimen of typography, from the press of Wright and Co., the successors of Whitehead and Co.



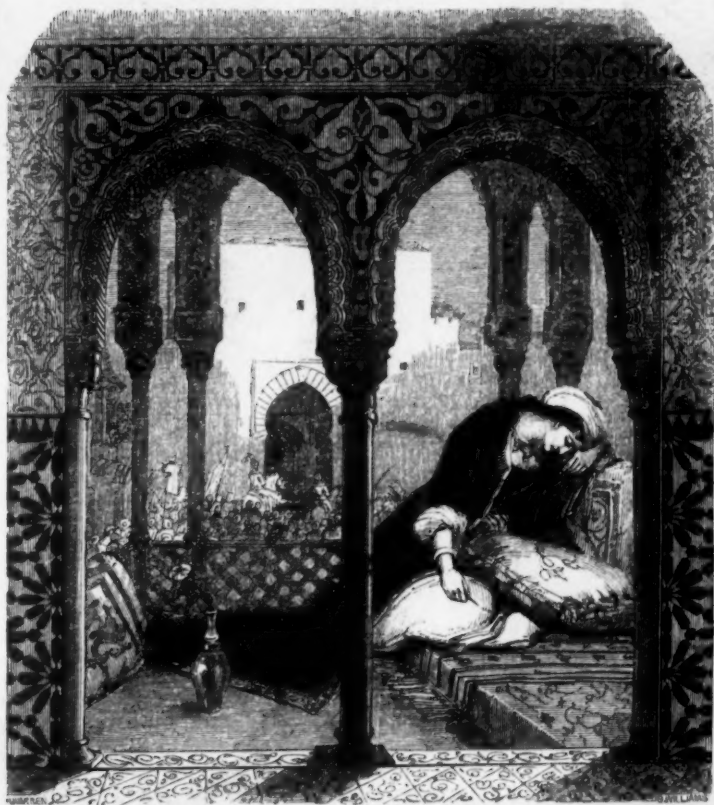
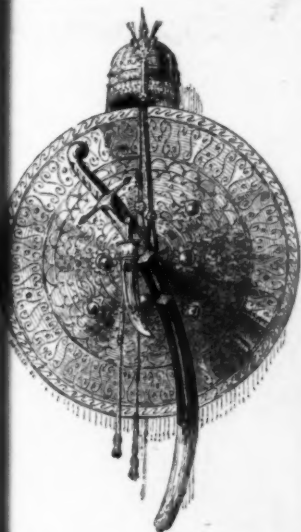
The two cuts which follow are selected from "MASTER HUMPHREY'S CLOCK;" both are from drawings by Cattermole, engraved by Landells. The work is so universally known as to render notice of it unnecessary. Its popularity has been unsurpassed by that of any publication of the age; there are few persons in Great Britain, who can read, who are not familiar with the productions of the estimable and accomplished author. Happily, they advocate, strenuously and eloquently, the cause of Virtue; their extensive circulation is, therefore, certain to advance the general good. The beauty and value of the illustrations to the volumes, most recently issued, cannot have been appreciated by the public; for the necessity of printing rapidly and largely has rendered it indispensable to "work" the cuts by machinery; and no machine has been, as yet, brought to such perfection as to render justice to the wood-engraver. It will be perceived, however, by comparing our impressions with those published in "Master Humphrey's Clock," that the ordinary process has been wonderfully successful.



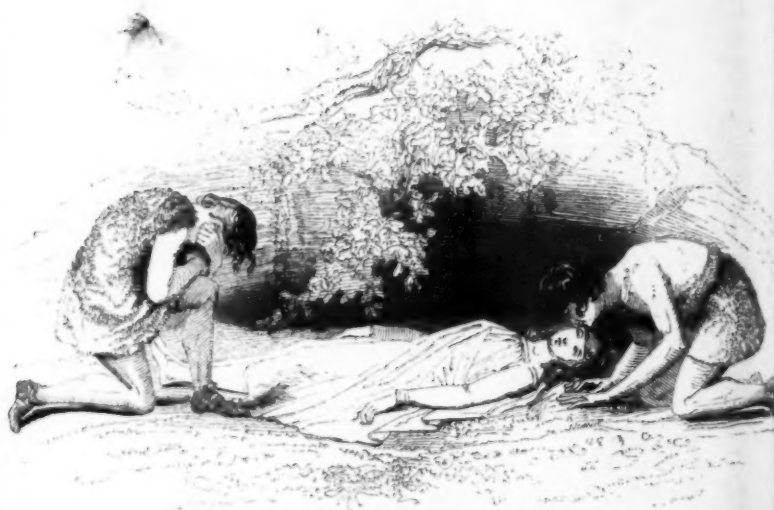
We select, in this page, some very favourable examples of the ability of our British engravers. They are from a volume—just issued—by Mrs. S. C. HALL, entitled "SKETCHES OF IRISH CHARACTER." The volume consists of a series of deeply interesting and beautifully written stories; in introducing which the fair authoress states that she has "aimed at a higher object than mere amusement, desiring so to picture the Irish character as to make it more justly appreciated, more rightly estimated, and more respected in England." The volume contains five engravings from paintings by MacLise; and about fifty wood-cuts of the highest merit, drawn on the wood by Herbert, Evans, Townsend, Harvey, Franklin, G. Cruikshank, Weigall, Mc Ian, West, &c. &c. The Fairy Piper is drawn by S. West, engraved by Armstrong; the Girl Digging Turf is by Evans and Walmaley; the Neglected Children, by Franklin and Green; Coolhull Castle, by Brooke and Delamotte; "the Lecture," by Gilbert and Landells.



In this page we give four specimens from Mr. Murray's illustrated edition of "LOCKHART'S SPANISH BALLADS,"—perhaps the most exquisitely beautiful work, illustrated by engravings on wood, that has yet appeared in England. Our selections are from the drawings of Mr. H. Warren, the President of the "New Society of Painters in Water Colours;" and in the skill with which they have been executed, no British artist has hitherto surpassed him. We regret that, in the list of contents of the volume, the names of the engravers are not mentioned—they have done Mr. Murray ample justice. The book has received the aid of W. Allan, R.A., David Roberts, R.A., W. Simson, W. Harvey, and C. E. Aubrey; and every page contains a tinted border, designed by Owen Jones, architect. We rejoice to learn that this graceful and elegant volume is "out of print;"—a circumstance that will, we trust, stimulate Mr. Murray to the production of other books of equal beauty and merit. We hope that, ere long, the best of our British artists will not consider it an unworthy or unbecoming task to execute drawings for the wood-engraver; in France and Germany genius of the highest order has been thus employed so often, that the superiority of Foreign, over British, artists, is too generally looked upon as indisputable. We admit nothing of the kind; although here we cannot attempt to combat the error.



This page contains specimens from the edition of "SHAKESPEARE," published by Mr. Tyas, engraved by Orrin Smith, from the drawings of Kenny Meadows. The Work is issued in New Paris, and at so cheap a rate as to place the dramas of the great Poet, worthily illustrated by the artist, in the hands of the people. The designs are—the great majority of them, at least—unrivalled excellence; no painter has ever more completely caught the spirit, or more accurately conveyed the meaning, of the original; and the engravings are of corresponding merit.



Two examples from Knight's edition of the works of SHAKSPEARE—now completed. They are valuable not alone for the beauty of the illustrations, but for the excellence of the notes. The work is fully appreciated by the public.



We select four Cuts from "THE BRITISH ANGLER'S MANUAL"—the letter-press being from the pen, and the illustrations from the pencil, of the accomplished painter, T. C. HOFLAND, Esq. We give them less as fine specimens of wood engraving, than as good examples of the artist's ability to render the one art subservient to the other. Mr. Hofland is—as all painters ought to be—an angler; and his book upon the subject is an interesting and a very valuable auxiliary to all who pursue "the gentle craft."



In this page we give a few selections from a Work, publishing in monthly parts, entitled "IRELAND, ITS SCENERY AND CHARACTER; by Mr. and Mrs. S. C. Hall." The illustrations are supplied by various artists, and are descriptive of the people, the antiquities, and the natural beauties of that country. As works of art the majority of its embellishments are of the very highest merit; and the engravers, who have executed the various subjects, are of established repute. Each monthly part contains about twenty wood-cuts, two engravings on steel, from the pencil of Mr. Creswick, and a map of a county. The first is Carlow, drawn by Harvey, engraved by Green; the second, "Pancake tossing," from a drawing by Maclean, A.A. engraved by Landells; the third, a "Fishogue woman," drawn by Timbrell; the fourth, a girl crossing a mountain stream, by Harvey, engraved by Miss Cook.



We have thus presented to our subscribers the best specimens we could obtain of the wood-engravings in course of publication. We shall, at least once a-year, furnish a similar sheet of examples, to exhibit the progress of the art.

We may take this opportunity of stating that Mr. S. C. Hall is preparing for the press a volume that will, in some degree, associate with the "Book of Gems of British Poets," published by him, some three or four years ago. The work on which he is now engaged, is a collection of BRITISH BALLADS, including the choicest of those that have been gathered, with so much industry and labour, by FRACY, EVANS, RITSON, ELLIS, SCOTT, JAMIESON, PILKINGTON, MOTHERWELL, &c. &c.; the majority of which rank among the most popular compositions in the language, but which have never yet been brought together. The engravings are to be on wood, from drawings by the most eminent of our British artists; it is intended to introduce an illustration upon every page, so that the volume may contain above FOUR HUNDRED embellishments. Ample scope will thus be afforded for the display of that genius in design, in which the artists of Great Britain have been hitherto, we think unjustly, contrasted to their disadvantage, with the artists of Germany and France, whose works, drawn on the wood, are generally considered of unapproachable excellence. The volume will be "got up" as it were, in all departments, with the best productions that have been issued in any country.

THE BRITISH INSTITUTION.

THE Exhibition—1842—was opened to the public on Monday the 5th of February; as usual, the catalogue contained the brief preface of two lines—"The directors have been under the necessity of returning upwards of three hundred pictures FOR WANT OF ROOM!"—an annual declaration that reflects no credit upon the Institution. Every petty dealer in marine stores takes especial care that his warehouse shall increase in proportion to his business; and he would be stigmatized as an idiot who assigned as a reason for rejecting customers, that he had no space in which to exhibit the articles they required, and in which he professed to deal. We call earnestly, but most respectfully, upon the wealthy and influential noblemen and gentlemen who direct this great and important establishment for "promoting the Fine Arts in the United Kingdom"—mainly by disposing of the works of British artists—not to suffer this degrading and afflicting announcement again to deface their books: not to reject nearly as many works of Art as they exhibit;* not to deprive, it may be, three hundred artists of even the chances of honour and recompense; not to lower the British Nation in the eyes of foreigners, by showing that the British people, though profusely liberal in the building of royal stables, can afford only to maintain a structure in which the "Fine Arts" are to be "promoted" by exhibiting exactly two-thirds of the number of works sent for exhibition. "Want of room!"—how deplorable an excuse for the suffering, mental and corporeal, that must have ensued to many—perhaps to three hundred—men of genius, industry, and perseverance, whose aspirations have been subdued, whose hopes have been crushed, whose prospects have been blighted, and whose means of existence may have been taken from them—for a cause so pitiful! Is this picture too highly coloured? We know that it is not. But that we should inevitably wound sensitive feelings, we could tell the Directors stories of misery, incident upon these "rejections," at which the most stoic among them would shudder, and which many of them would, at once, rush to relieve. It is not the beggar who exhibits his rags, and intrudes his ailments upon the eye or ear, who is the truest object of generous consideration; it is the high-minded gentleman, who suffers in secret, and lets want eat into his vitals till he dies, rather than let the world bruit about his wretchedness. Are there no living instances to pair off with those of Proctor in the one profession, and Chatterton in the other? We dare not name them until they are dead!

The aggregate incomes of the Directors of the British Institution are at least three millions per annum. But we have no notion of demanding that they, out of their private means, rid themselves of the reproach of rejecting "three hundred pictures for want of room."† Sure we are that the funds of the Institution, properly managed, would be amply sufficient, either to enlarge this gallery, or to build another sufficiently extensive, even if all idea of obtaining a grant in aid from the Nation were to be abandoned; and we do contend—strongly, but respectfully—that it is the duty of the Directors to see it done.‡

The Exhibition of the present year contains, as we have stated, four hundred and fifty-two works. Of these, several have been made familiar to us elsewhere. There is no single picture of absorbing interest; but the collection supplies evidence of progressive improvement, and is, as a whole,

* The Exhibition consists of four hundred and fifty-two works of Art, of which seven (!) are in sculpture.

† It would require no very large sum—in addition to the value of the present Institution—to purchase the St. James's Theatre, which appears to have been a disastrous speculation for the proprietor, and which certainly might be obtained upon very advantageous terms. Nor is there, we think, any doubt that Government would assist in promoting an object of vital importance to the Arts of this country. Any plan that emanated from so many distinguished persons as compose the directorship would, indeed, be certain of success; their high and honourable names would be a sufficient guarantee for the propriety of a step in advance, commensurate with the altered condition of the Arts since the commencement of their design, in 1805—thirty-seven years ago, when artists were few, and a very limited wall sufficed to hang all the pictures painted in England during the year.

satisfactory. A large proportion are of considerable merit; and the number below mediocrity is very few—fewer than usual. Still, we cannot describe it as greatly surpassing its predecessors; nor, indeed, does it come "up to the mark" we had a right to anticipate, as a consequence of the distribution of prizes last year, and a notice that the same plan would be pursued this. The majority of our more distinguished painters are absentees; and some of those who were formerly regular and extensive contributors have on this occasion sent nothing.

We cannot commence our annual task without recurring to the old subject of complaint—the blunders in hanging. We shall be much mistaken if it be imagined that "grumbling" is a pleasure to us; or that we approach this topic with any feeling but that of extreme reluctance. It is, however, utterly impossible that we can shut our eyes and close our ears. Artists use the pencil, and not the pen; they must appear by counsel when they design to make their wrongs known and their complaints heard. As long as we stand in that relation to them, their case shall be stated fully and freely, however high may be the rank of their judges. We say, without hesitation, the exhibition at the British Institution is fertile in proofs, either of ignorance or partiality; that several inferior pictures have been elevated into undue eminence by the positions in which they are placed; and that many works of undoubted merit are so situated as to appear utterly insignificant or worthless. We do not intend to notice *all* the "perpetrations" of which we complain, but some of them we cannot pass over in silence. Let the visitor look to the right-hand corner of the "grand room;" stoop very low (if he will kneel, so much the better) and he will see two exquisitely painted works, of a high class of character; finely conceived and elaborately wrought, by J. R. Herbert; neither of them large, placed "on the line"—*of the floor*; so as to be totally useless to the accomplished and popular painter, in the way of adding either to his reputation or his property. Mr. Herbert has two other pictures in the gallery; both are placed in the condemned room.* In the same melancholy chamber is an admirable painting by Mr. Frith, a young artist who has already gathered "golden opinions," and who bids fair for the highest professional honours at a period not very distant. We venture to assert, that if this picture were placed upon the line, it would obtain one of the four prizes. Another young painter—Mr. Poole, to whom the same observations would apply with equal force—has two pictures in the list: one of them is placed at the top of a room, and one on a level with the floor. The one above may be, for aught we can tell, the veriest daub that was ever painted; and, in the absence of proof to the contrary, we will give the "hangers" credit for justice in putting it where it could not disgrace its company; but the one on the floor we can see—and have seen: it is a work that would do honour even to the collection of Mr. Wells.†

No. 1. 'View on the river Vecht, near Loenen, Holland,' E. W. COOKE. A small picture, which occupies the centre over the fire-place of the north room. It is gracefully painted, but is surpassed in merit by other works in the exhibition, productions of the same excellent artist. He does not, however, this year manifest the progress that may be justly expected from one who has been "patronised" (the term is a bad one, but we have, unfortunately, no better), to a very great extent. Yet how dangerous it is to form conclusions without sufficient evidence; we happen to know that the painter has been for many months labouring under an affection of the eyes—

* Mr. Herbert was a few months ago elected an associate of the Royal Academy; we believe unanimously, or, at least, nearly so—a fact of which the directors, we must assume, were as little cognizant as they are of the existence of his genius; for in the catalogue, the letters A.R.A., which betoken the distinction, are omitted. We can hardly conceive the condemnation of Mr. Herbert by the Institution to be accidental, for it is but a sequel to the proceedings adopted against him—here, but here only—during the last four or five years.

† Mr. Poole exhibited a work last year at the Society of British Artists; it was bought immediately, and might have found a score of purchasers. We write from our own knowledge. There are few artists in the collection whose works would be more ardently coveted—if they could be seen.

and that, consequently, decided improvement was not to be looked for. As it is, however, his productions are pre-eminently good; and suffer only by comparison with those of his own, which the public as well as the critics have stamped with approbation.

No. 2. 'The Wanderer,' T. WEBSTER, A.R.A. A delicious cabinet picture, occupying, also, the post of honour—and deservedly so. As a painter of youthful expression, this artist has rarely been excelled. The present work consists of his ordinary elements of composition: a young Italian itinerant is exhibiting his menagerie of guinea pigs and white mice, at the door of a cottage, to some children within. The descriptive force lies in the contrast which exists between the heads of the children—that of the Italian boy on the one side and those of the cottage children on the other. The brow of the former is clouded with early care, and his eyes are fixed upon some object within the cottage; but his hope is checked, by the angry repulse instead of the hearty greeting; such would seem to be the artist's design; the effect is therefore highly dramatic; we can almost hear the voice of the dame dismissing the supplicant although her form is unseen. The expression of the boy's countenance—of the eyes especially—is a production of absolute genius. The subject is extremely simple, but its treatment is unaffected and full of truth.

No. 3. 'The Pedler,' J. C. HORSLEY. A very highly-wrought work, but not, therefore, the more effective. The artist has the merit of expending labour upon every part of his picture; but he has done so at the sacrifice of character, and given to it "a mechanical turn;" he, evidently, lacks that consciousness of power, without which great things are never produced. It was exhibited last year at the Royal Academy, and was, consequently, scarcely entitled to the conspicuous place it at present holds.

No. 4. 'The Saint Manufactory, or the interior of one of those shops at Naples in which are carved, painted, and sold Crucifixes, Madonnas, Saints, Angels, and Souls in Purgatory,' T. UWINS, R.A. For a *tableau-de-genre* this is a rich subject; and Mr. Uwins has availed himself of its abundant appliances with infinite skill and judgment. The *padrone* is seated and listening attentively to the instructions of a monk, who, by the way judging from appearances, seems to enjoy the easier life of the two. Upon the former, as the master spirit of the place, the principal light falls; and the manner in which the other figures and objects in the composition are made to retire, is really the perfection of Art. This is a style of subject different from the daylight scenes we have been accustomed to from the same hand; but the success is not less signal in this than in productions of this gentleman's other manner, of which we have so often had occasion to speak in terms of eulogium. He is a most accomplished artist—a high and classic mind is apparent in all he does; he never trusts to his ability in copying from and giving colour; but *thinks* deeply and maturely. In his hands the produce of the easel is a production of the intellect—naturally and strongly exercised.

No. 5. 'A Contadina of Sorrento,' E. V. RIPPINGILLE. A striking and very touching portrait; cold and raw in tone perhaps—a mistake into which nearly all our artists fall, who study long in Italy. At least, it seems a vice in our English eyes, and is certainly opposed to our English tastes. No. 6 is by the same artist; 'Manete-nooli, or Brigand Servers,' painted from Pietro Ciconi and his wife, two persons notorious in this kind of traffic. Mr. Rippingille has been studying the most famous—or rather infamous—of the Italian Bandits; the collection contains several examples of his bias this way; we are thankful that they permitted him to "take himself off" as well as his dangerous sitters.

No. 8. 'Fruit,' G. LANCE. It is impossible to conceive a picture of its kind more beautiful than this—if it has a fault, it is that the arrangement is too methodical. Grapes, plums, &c., are the fruit: a pheasant is added lying on its back, and presenting the varied hues of its breast plumage, every feather of which is individually coloured; with a care however divested of all hardness. The Dutch school is here outdone, not only in purity of tone, but also in finish.

No. 17. 'The Fair at Fougères, Brittany,' F.

GOODALL. A subject like this, admitting of expression of every shade and action of every degree of emphasis, is a severe test for the maturity of an artist, and proportionably more so for unconfirmed powers. Many of the best artists of our school have painted fairs and village festivals, but few of these associate themselves in memory with the names of their authors as their best works. With respect to the present picture—being a French fair, it were nothing if it were not essentially French; this it is to the minutest items of its composition, and we trust that Mr. Goodall will paint English domestic scenes with the same fidelity that he depicts foreign. There is a distinct coincidence of feature peculiar to the Norman and Breton women, which is so faithfully described in all the works of the artist, as to become somewhat monotonous. The grouping of this picture is most effectively designed; some parts even remind us of Wilkie: we can pay the artist no higher compliment. He is, we understand, very young—not yet twenty years of age; if he continue to improve as he has progressed hitherto, he will be an artist of whom his country will be proud; we do most earnestly hope that success will not beget carelessness, but that the praise with which he will be greeted on all sides may stimulate to still higher exertions. Some years ago we saw in his very early works promise of great excellence, and gave expression to the hope we entertained of his future career; hitherto we have not been disappointed, nor have we much apprehension that he shall be so hereafter; but now that he is "winning golden opinions" everywhere, we may serve him better by warning rather than by cheering.

No. 22. 'Study from Nature,' F. GRANT. A most delicate and graceful portrait, of a small size; possessing very high qualities, and not offending by the slight and "unlaboured" manner for which it is conspicuous.

No. 25. 'First Love,' Mrs. W. CARPENTER. Perfectly delicious; a picture that cannot be too highly praised. The production of a most accomplished mind, and bearing ample evidence of thorough knowledge of the capabilities of Art. It is the portrait of a young child nursing her doll; a simple composition, happily and beautifully true. How very few of our British painters are there who can surpass this work in any one of its qualities; indeed, in the whole range of modern Art we could scarcely name one who, in this style, so essentially English, could go beyond it. We have said, and say again, that the Royal Academy would do themselves honour by electing this lady a member of their body; the case is by no means without precedent; yet when candidates for future professional distinctions are mentioned, how is that we never hear of her?

No. 26. 'Scene in the New Forest, near Minster, Hants,' COPLEY FIELDING. As, generally, with the oil pictures of artists who profess especially water-colour painting, this picture of Mr. Fielding's is strongly characterized by the manner of his water-colour productions. The horizon is black with threatening clouds, and everything betokens an approaching storm. The foreground is swept by fitful gusts of wind, the violence of which is amply shown by the yielding trees on the left of the picture. A small sketch in the south room is, however, much less free from the habit of painters in water-colours: it is remarkably bold and masculine in tone.

No. 32. 'Consequence'—a sketch, W. E. FROST. A capital bit, full of point and character. The artist is an accurate observer, and can picture humour without vulgarity. We look for better things at his hands hereafter.

No. 33. 'A Forest Bourn,' J. STARK. A true copy of Nature, as Nature appears in England—nothing exaggerated—nothing put in for effect. It is not the only good and true work by Mr. Stark to which we shall have to refer; and although of considerable excellence, it is not the best he exhibits.

No. 34. 'Bathers surprised,' W. ETTY, R.A. This will be remembered as a leading attraction at the Royal Academy. It is full of the qualities for which the artist is pre-eminent—qualities the most difficult of attainment.

No. 38. 'Cardinal Wolsey leaving London after his disgrace,' S. WEST. The Cardinal is well supported as the principal figure in the picture, and the general management of the effect is ac-

cording to some of the best principles of Art. Wolsey is dejected and care-worn: the disgrace is powerfully painted, when we remember the character of the "magnificent English Cardinal;" but, for an English subject, the work is perhaps "Italianized" in manner and in costume; yet the artist is obviously a man of considerable talent, and he has directed his efforts into the higher walks of Art. The drawing is good, and the colouring is excellent. We have no doubt of his occupying a prominent station hereafter.

No. 39. 'Afternoon,' T. CRESWICK. Nothing in its style ever surpassed the beauty of this picture. It consists of the usual materials employed by its author—trees, and water, in addition to which there is a cottage. We observe less of colour in this and his other works in this exhibition than he has heretofore been in the habit of using. The afternoon is dull, the sky being charged with grey clouds. The whole of the lower part of the composition is made out in tones of corresponding sobriety. The immediate foreground is water, broken by rocks, and reflecting the surrounding objects on its limpid surface. On the right of the picture rises a group of tall trees, painted in one unvarying hue of sombre green; yet without the aid of a single accidental light or forced shadow, the masses of foliage are divided and beautifully rounded. The severity of the style of this picture reminds us of some of Ruysdael's best efforts. Indeed it would scarcely subject us to an accusation against judgment and taste, if we were to say, we prefer it to most of the works of the great oracle of the connoisseurs. It is really almost a relief to be able to find some fault with a production, on the whole, so admirable—so very near perfection. The break of water in the foreground is "niggling;" as if the artist had put it in without reference to the "original;" and, so, had worked with a timid hand, conscious that he was without the assurance of reality. The picture is, nevertheless, by many degrees the best that Mr. Creswick has yet produced—perhaps it is not going too far to characterize it as the best of the modern English school. It will, inevitably, secure the accession of Mr. Creswick to the most distinguished position the profession can bestow upon him.

No. 43. 'Amalfi, from the Garden of the Capuchin Convent, Naples,' J. UWINS.—On the left of the picture is the terrace walk of the convent, shaded by vines; and here is the absorbing interest of the scene, for it is drawn and painted in such exquisite perspective, that the monk who is in the foreground must actually move (for he is moving) some distance before he arrives at the termination of his walk. In all respects, the work is a good one; the young artist has gone very far towards establishing a reputation; he has been gradually, but safely, improving, evidently without an overstrained effort; in his genius there has been nothing premature; his progress has been well sustained; and he may now take his place among the worthier of his compeers without fear that he will lose the character he has gained.

No. 44. 'Amsterdam, from Buiksloot Creek,' E. W. COOKE. Another of Mr. Cooke's contributions; but not one that we can like; its tone is "dreary." Of a far better order is No. 56, 'View in the Lake of Haarlem,' which ranges with it.

No. 45. 'The Mountain Rivulet,' P. F. POOLE. A most graceful and pleasant picture; a child is drinking at a way-side rivulet; an elder sister, and her guardian, standing by. The face of the older girl is heavily coloured, and ineffective; but there are qualities in the picture which amply compensate for a defect.

No. 53. 'Stirling, from the West-gate of the Castle,' W. COLLINGWOOD. Very little is seen of Stirling—the beauty of the view is the landscape distance—one of the sweetest *morceaux* that can be well imagined.

No. 55. 'The Reproof,' W. K. KEELING. Picturing an old knight, with a letter in his hand, "reproving" the fair girl who leans upon his arm. It contains some good work; but is deficient in character and expression.

No. 63. 'Windsor Castle, from Bishops-gate,' C. R. STANLEY. An excellent copy of the old familiar "scene."

No. 70. 'A Wood,' T. CRESWICK. Another delicious production by an artist whose works always afford enjoyment—either to those who can appreciate Art or who love Nature.

No. 71. 'The Sisters,' painted at Sonnino, E. V. RIPPENGILL. A very striking picture; two young women are sitting under the shadow of huge rocks. The character of their countenances is that of vigour and daring; yet it is clouded by a melancholy expression; the key to which is supplied by information that they are the daughters of "the notorious Bandit Gennaro Gasperoni."

No. 72. 'Mary Magdalen,' a study from Nature, G. HAYTER, M.A.S.L. This is a head and bust after the style of some of the old masters. There is a German mannerism of colour throughout the work which is not pleasing; it is, however, carefully painted, and fervent in expression. It does not, however, by any means convey the character we attach to the subject, nor do we like the model.

No. 76. 'View of the North-side of Edward the Confessor's Chapel in Westminster Abbey,' PERCY CARPENTER. A capital copy of the noble and beautiful interior; rendered with a fine and true feeling and with marvellous accuracy.

No. 77. 'The Bashful Lover and the Maiden Coy,' F. STONE. The figures in Mr. Stone's pictures communicate with the spectator as readily as those of any modern artist. We see them at once through and through without the aid of anything like broad expression; in short, he paints the motions of the heart with a feeling of the most refined sentiment. A damsel tastefully attired in the fashion of the latter part of the last century, has just crossed a stile at which appears the lover. A younger sister of the maiden calls her attention to the hesitating suitor, but she refuses to look back, and her confusion is markedly portrayed. The picture is a sweet passage of poetry; it may be read as well as seen, for a story has been rarely told in more expressive and comprehensive language. The landscape is decidedly bad; the hue of the trees is not to be found in nature.

No. 79. 'The Jailer's Daughter,' J. R. HERBERT. Another picture of strong passion, from the exhaustless store of this author of moving *historiettes*. It is small, and consists merely of a female figure about to open the door of a prison-cell; but her agony of expression, and the minor accessories of the composition, tell a long story of profound interest. The cell contains a prisoner or prisoners cast for death—for on the door is written, in red chalk, "Morte." The time is night; she has traversed the passages of the dungeon without her shoes, and the spectator cannot help joining her in the prayer, that the inmate of the cell were fairly beyond the prison walls. It is, indeed, a most touching and affecting picture; painful to a degree, but evidencing genius of the very highest order by the emotions it rouses in the breast of the spectator. We lament that Mr. Herbert too frequently desires to give pain rather than to produce pleasure. He manifests continually a powerful mastery over human passions, but rarely awakes sensations in which it is enjoyment to indulge. He must rid himself of this morbid ailment of his mind, and give a wider and nobler scope to his great capabilities; let him commemorate some remarkable event in history; or immortalize an era in the life of some British worthy. We have few living artists so completely able to cope with the grand in Art, or to produce pictures that shall be in the best sense "national."

No. 80. 'The Outcast,' is by the same master-hand—an effort of the same master-mind. This, too, is painful, though of high merit as a work of Art, and strictly true to the actual, although a vigorous imagination has been brought to bear upon it. It tells a sad story in language most forcible and emphatic; and a tragic interest is given to it by the hand that from the doorway betokens the utter abandonment of the unhappy outcast who has left the home of a seducer. The work is full of pathos, and reads a fine moral.

No. 85. 'Leonidas,' HERBERT SMITH. Glover's "Leonidas" supplies the passage here illustrated—the lines, applying directly to Leonidas, are—

"The Spartan chief
Himself o'erlaboured, of his lance disarmed,
The rage of death can exercise no more."

We would gladly see extended a feeling for Art of this class, but we fear that if Hilton's works were unappreciated, there is but little chance for those who would follow in the same path. The author of this work displays much power in heroic description. The composition and drawing of his

picture are masterly, but it is placed somewhat too high for close inspection.

No. 88. 'Cromwell's Daughter interceding for the Life of Charles,' T. EARL. There are in history certain prominent *personæ* so familiarized to us in idea, that we can at any time call them up in thought before us. Cromwell is one of these, and in portraying such personages, artists would do well to adhere to accepted descriptions. The Protector is, obviously, too tall, and is painted in a red doublet and gambado boots. The picture would have been in better taste had he been clothed in sad-coloured raiment. These remarks fall from us with a sincere desire to guard artists against errors which depreciate the value of their labours, and we doubt not that our observations will be received as they are intended.

No. 93. 'La Somnambula,' C. LANDSEER, A.R.A. This work is unworthy of the artist whose name is attached to it; it is poor in design, in composition, and in colour; and the subject is exceedingly disagreeable. For the sake of the artist's high and deserved reputation it would be well to remove it from the wall.

No. 103. 'The Curiosity-shop,' R. J. LONSDALE. A highly wrought bit, very affective.

No. 104. 'Visit of Poor Relations,' F. P. STEPHANOFF. A chapter of every day life pleasantly read. An old gentleman and his wife in the enjoyment of every comfort are surprised by a visit from a poor female relation. The former will be so deaf that it is impossible to make him understand the circumstances and pleadings of his less fortunate visitor. The old lady sits drawn up in mistaken dignity, and deigns not to look at her. A pendant to this is No. 105, the 'Visit of Rich Relations,' paid to the same couple. In the former picture the old gentleman is yet in his morning gown; but he is now carefully dressed and not a hair of his wig astray. He is himself ushering in his rich relations whom the good lady is receiving with every demonstration of the most hearty welcome. Mr. Stephanoff's manner of painting is peculiar to himself: it seems to have originated in water-colour drawing. We wish that his faces had more roundness.

No. 110. 'Dancing Dogs,' A. MONTAGUE. A rich English landscape, possessing considerable merit, both of design and execution. A capital group of youngsters are introduced into the foreground, full of animation and enjoyment, as they witness, to them, a most unusual sight.

No. 111. 'A Wood Nymph,' A. GEDDES, A.R.A. This, although not an agreeable picture, completely carries out the artist's design; it is rich, luxurious, and abandonné.

No. 112. 'Gillingham, on the Medway,' W. J. MÜLLER. A work of the very highest class, and manifesting a thorough acquaintance with the peculiar attributes of Nature. It is singular that the artist should be able to paint landscapes with so much freedom, truth, and accuracy, and yet rank foremost among copyists of the human form and character. We have here a work that may class with the best of Constable's, possessing much of the fine quality for which that accomplished artist was distinguished; yet, in Mr. Müller's work, there is none of the mannerism which, for a time, deprived Mr. Constable of general popularity.

No. 115. 'The Old English Ballad-singer,' W. B. SCOTT. Although many objections may be urged against this work, it is by no means a common-place production. On the contrary, it is striking and remarkable, notwithstanding its defects of lowness of tone and scattering of interest. The subject was a bold one; and speaks well for the rightly-directed ambition of the painter. An old English Ballad-vender is reciting his tales to a group of the olden time, in the market-place of some village; the characters of the listeners are well imagined and portrayed; it is full of point and humour, yet without bordering upon caricature. We look upon it as a work of good promise, as the offspring of a mind of no ordinary capability.

No. 116. 'Elizabeth Castle, Jersey, from the Causeway—low water,' E. W. COOKE. This subject is treated similarly to Mr. Cooke's 'Mount St. Michael' of the last year; the fortress is in the back ground, whence extends forward an expanse of water and wet sand; the latter traversed by parties proceeding in the direction of the Castle. The picture is richly coloured, and the effect admirably sustained.

No. 120. 'Be it ever so humble, there's no place like Home,' E. LANDSEER, R.A. This is a contritely repentant absentee in the shape of a little rough terrier, that has evidently been some time astray. His home is humble enough: a barrel with a hole in it, his dish is empty and broken, and an intrusive snail has written "solitude" at his very threshold. It is difficult to describe in words the profoundly imploring expression with which the eyes of the dog are endowed; the head is raised, and he looks upwards, as in the act of howling. Much of the picture seems to have been painted at once; it has all the clear colouring of the best style of its distinguished author; and if scarcely sufficient to sustain his great and universal reputation, it would make a character for any other living painter.

No. 121. 'The Bride,' T. VON HOLST. The last year's exhibition, of this Institution, contained a picture by Mr. Holst, to which the Bride would be an excellent pendant, being like the other, a head and bust painted in shade. The back ground is yellow, to resemble the gilding of the old masters. The subject is derived from Shelley—

"Geneva from the nuptial altar went,
The vows to which her lips had sworn assent
Rung in her brain still with a jarring din,
Deepening the lost intelligence within."

There is an independence of manner and a refinement of sentiment in the female heads of this artist, which all must acknowledge who can appreciate deep feeling in Art; the features of this head are inwrought with the verse of the poet. It is the production of a lofty genius, of a very powerful imagination, and of a deep study of Art. Yet we must again complain that the able artist will continue to select subjects that inflict pain; no one can look upon this wretched bride without a sense of suffering.

No. 125. 'The Emperor Charles V. picking up the pencil of Titian,' W. FISK. Such a favourite theme is this, that it has occupied the pencils of artists of almost every modern school. In painting subjects so hacknied, artists are unjust to themselves.

No. 126. 'Mouth of the River Zaan, with Zuyder-Zee, Fishing Craft, &c.—Amsterdam in the distance,' E. W. COOKE.—This is to our mind the best of the works which Mr. Cooke exhibits this year; it is worthy of him; the tone is marvellously clear and bright; the composition graceful and natural; the sea as true a copy of reality as Art could produce.

No. 131. 'A Fairy Tale,' Mrs. W. CARPENTER.—A young mother reading to her young child—a miniature copy of herself. The work is beautiful; perhaps the most exquisite production, taken altogether, in the gallery.

No. 135. 'The Romantic Marriage,' N. J. CROWLEY, R.H.A.—A work that exhibits considerable talent; yet of much too dramatic a character, as if the artist had studied from dresses and decorations borrowed from the theatre, rather than from nature and fact. The scene, therefore, sadly wants reality. Yet it was a bold and praiseworthy undertaking; a proper attempt to grapple with a very difficult subject—a subject which History records, and the poet has immortalized. It is taken from one of the "Irish Melodies," and records an incident in the life of a Prince of Desmond: he marries a peasant girl, and the chiefs of his clan repudiate and disown him. The moment taken is that in which the young lover presents his beautiful mistress to the assembly of elders, and exclaims—

"You who call it dishonour,
To bow to this flame,
If you've eyes look but on her,
And blush while you blame."

There are parts of the picture absolutely beautiful; the figure of the hapless bride is exceedingly graceful, and a female group in the foreground is introduced with happy effect. A little less redundancy of colour and a more subdued action would have placed the picture high on the list of excellent works.

No. 136. 'The Death of Edward V. and his brother Richard, Duke of York, in the Tower, 1483,' W. SIMSON. To this picture may be applied our remark under No. 125, as to the choice of subject. It must remind (the disposition is, of course, accidental) all who look at it of another picture of the same subject. It is beautifully

painted; but we lament that the power exhibited in it had not been exercised on some other equally striking passage of history, to which greater originality might have been given. It is strange, by the way, that many artists who have pictured this sad incident have chosen to place the boy-princes in bed *fully dressed*.

No. 141. 'June,' T. CRESWICK. Another of Mr. Creswick's treats, carrying us absolutely into the full summer, among the cool and silent places that meditation loves, although the gurgling waterbrook is rushing onward by the side of the solitary.

No. 142. 'The Seasons,' J. PARTRIDGE. A pretty piece of poetry, neatly and gracefully painted, but deficient in freedom and effect.

No. 143. 'Interior of Sefton Church, near Liverpool,' W. COLLINGWOOD. This is a new name; we shall meet it again, and often, hereafter. The artist is on the right path to fame.

No. 147. 'A Shed; Cattle reposing,' T. S. COOPER. A cabinet picture beautifully finished, in a style which Mr. Cooper still seems to keep to himself; for year after year passes and no competitors approach him.

No. 148. 'La Lettre d'Angleterre,' A. T. DERBY. A sweet portrait of a lady receiving a letter from home, in a far land; but why it should receive a French title we are at a loss to guess.

MIDDLE ROOM.

No. 149. 'The Will of Mrs. Margaret Bertram,' T. CLATER. An incident from Guy Mannering, pictured by an accurate observer and a good artist. The group assembled to hear and discuss the Will, is well and naturally arranged; the countenances express the varied characters which the great author has so ably described. The subject has been carefully studied, and is painted with considerable judgment and skill.

No. 150. 'Burning the Water, a scene on the Tweed, near Abbotsford,' W. SIMSON. An excellent work, full of force; boldly and vigorously coloured. It represents the sport of salmon spearing by fire light, at night; and has given occasion to the artist to manifest his power and originality by the effect he has produced in the reflection of the fire upon the water. He has wrought with a firm hand; and his picture is one that few have equalled.

No. 151. 'L'heureux Gourmet,' MADAME SOYER. A clever picture; but by no means a pleasing one.

No. 161. 'A Study,' Miss M. A. COLE. A very free sketch; carefully and gracefully drawn; and bearing evidence of much ability though little more than a sketch.

No. 167. 'The Puritan,' G. LANCE. The book which the old soldier-saint holds in his hand is so well painted that we should like to take it from him.

No. 168. 'Fruit,' we should covet entire.

No. 169. 'Old May Day,' T. CLATER. Describing a pretty old English scene; and nicely composed; with the character which poets and painters both like to give to village "swains and lasses." The work is much too grey in tone.

No. 170. 'Near Windsor,' J. STARK. A fine bit of pure English landscape, copied from nature, by the skilful, practised, and matured hand of a master.

No. 186. 'The Brothers,' F. GRANT. A composition consisting of portraits of two children, painted with much force and freedom. Mr. Grant is always happy in the arrangement and positions of his figures. The disposal of hands and arms is a matter of some difficulty in portraiture, but in this part of his pictures we generally find much grace.

No. 187. 'The Braw Wooer,' A. JOHNSTON. A pretty and pleasant reading of the story, which Burns so sweetly tells, of the lassie who affects indifference to tease her lover; the colouring is thin and raw, but the composition is natural and true.

No. 188. 'View in Croft Park, Herefordshire,' E. GILL. This seems to be a right good landscape, but it is too remote from the eye to be judged of without a reservation. The fore-ground appears to be painted with much vigour, and the distance with great clearness and effect. We are mistaken if the artist be not a painter of promise.

No. 189. 'May Morning from Milton's Sonnet,' J. P. DAVIS. A work of large size, which, although it undoubtedly reminds one too forcibly of the "sitters," and coveys too little a notion of

the Divinities, bears evidence of a fine mind and of a rich fancy. It is conceived with a true poetic feeling, and is of a class which few of our artists are bold enough to attempt.

No. 193. 'On the Banks of a River,' T. S. COOPER. Another cabinet picture, in the artist's peculiar, we may add exclusive, style; a sweet and graceful copy of nature.

[We are reluctantly compelled to divide our notice of the British Institution; for we have written at considerable length, and cannot introduce the whole of it without materially trenching upon the variety of our "contents."]

We have desired to notice every work that possessed merit, or appeared to promise merit hereafter—yet how many are we compelled to leave unspoken of. If we have remarked upon some that may seem to fall under the ban of mediocrity, we have been guided by a conviction that it is our duty to cheer along an arduous, difficult, and wearying path all who are honestly and faithfully toiling through the journey. The painters are, like the poets—

"A simple race who spend their toil
For the vain tribute of a smile."

A word of encouragement is rarely a word out of due season; but a sarcasm, while inevitably producing pain, may depress even to ruin a mind proverbially sensitive.

We read, with regret, many notices in newspapers, the writers of which seem content to point out for praise and patronage only the works of artists who are indifferent to the one and do not need the other; while in some publications we observe with exceeding sorrow, a tone of flippancy that may annoy, but can do no possible service.

There is no public writer of prominence and ability who has not himself run the gauntlet, and borne the buffetings, of life; it would be well if he had, at all times, uppermost in his mind the memory of his own sufferings when harshly or unjustly rebuked;—as he must have been, sometimes, when pushing his way towards distinction.

What a beautiful lesson is that which Uncle Toby conveys to us, in picturing the negro girl, "flapping away flies, not killing them!"

"SHE HAD SUFFERED TRIBULATION, TRIM,
AND HAD LEARNED MERCY."

Pictures sold at the British Institution:—116. 'Elizabeth Castle, Jersey,' E. W. Cooke, Marquis of Westminster. 126. 'Mouth of the River Zaan,' E. W. Cooke, Sir C. Coote, Bart. 44. 'Amsterdam,' E. W. Cooke, T. Baring, Esq. 1. 'View on the River Vecht, in Holland,' E. W. Cooke, W. Wells, Esq. 121. 'The Bride,' T. Von Holst, 60 guineas, Duchess of Sutherland. 220. 'A Welsh Stile,' P. F. Poole, 40 guineas, Lord F. Egerton. 360. 'Helmsley Castle, Yorkshire,' J. Radford, Lord Faversham. 372. 'Rivaux Abbey, Yorkshire,' J. Radford, Lord Faversham. 264. 'Industry,' T. M. Joy, £60, Lord Newborough. 210. 'Slave Merchants,' Coke Smyth, 10 guineas, C. B. Wall, Esq. 327. 'Sketch for a Picture of the Good Samaritan,' W. J. Müller, £12, C. B. Wall, Esq. 25. 'First Love,' Mrs. W. Carpenter, 30 guineas, G. Hibbert, Esq. 392. 'Coast Scene,' H. Bright, G. Hibbert, Esq. 393. 'Landscape and Cattle,' H. Bright, G. Hibbert, Esq. 195. 'A Water Scene in Holland,' The late A. Hughes, £28, G. Hibbert, Esq. 193. 'On the Banks of a River,' T. Sidney Cooper, 35 guineas, G. Hibbert, Esq. 369. 'Caistor Castle, Norfolk,' P. Elen, 5 guineas, T. Baring, Esq. 368. 'At Yarmouth,' P. Elen, 5 guineas, T. Baring, Esq. 34. 'Bathers Surprised,' W. Eddy, R.A., R. Vernon, Esq. 146. 'The Little Brunette,' W. Eddy, R.A., R. Coles, Esq. 78. 'Rustic Cottages,' H. J. Roddington, 20 guineas, J. Ludlow, Esq. 49. 'Scene from Orlando Furioso,' J. Severn. 341. 'Riposo Italiano,' J. Severn. 141. 'June,' T. Creswick, 45 guineas, Joseph Strutt, Esq. 70. 'A Wood,' T. Creswick, 35 guineas, — Rought, Esq. 39. 'Afternoon,' T. Creswick, 110 guineas, B. Smith, Esq. 194. 'A Quiet Spot,' T. Creswick, 35 guineas. 439. 'The Vow,' F. Newenham, £60, — Farrer, Esq. 3. 'The Pedler,' J. Calcott Horsley. 187. 'The Braw Wooer,' A. Johnston. 438. 'William the Third's Chamber, Hampton Court Palace,' £20 W. Welliesley, Esq. 417. 'The Invitation,' J. R. Herbert. 80. 'The Outcast,' J. R. Herbert. 79. 'The Gaiety's Daughter,' J. R. Herbert. 204. 'A Visit to the Tower,' C. F. Wicksteed, 7 guineas, — Adams, Esq. 278. 'Alpine Sportsmen,' J. Inskipp, 60 guineas, — Harris, Esq. 77. 'The Bashful Lover and the Maiden Coy,' F. Stone, J. T. Dorrington, Esq. 8. 'Fruit,' G. Lance, 65 guineas, Dr. Young. 257. 'Frank Hals painting the Portrait of Vandyke,' J. D. Wingfield, £10, E. Nash, Esq. 65. 'Cavalier Reading Don Quixote,' Coke Smyth.

VARIETIES.

THE ROYAL ACADEMY.—Charles Barry, Esq., architect, has been elected a member of the Royal Academy in the room of Sir David Wilkie, deceased. This election is calculated to give unmixed satisfaction to artists generally and to the public at large; for of Mr. Barry's high qualifications there can be no question. We presume, however, it will now be considered that this branch of the Arts is sufficiently represented in the Academy; and that, for some years to come, architects will have to wait until the arrival of their time for promotion. The same cannot be said of sculptors; we sincerely hope that their share of honours will be distributed among those who have adopted a profession, the difficulties in which are more numerous than those which surround any other.

MR. HOWARD'S LECTURES.—Mr. Howard has commenced his course of lectures upon painting; a valuable addition to those of Reynolds, Fuseli, &c. To these, as to all others here delivered, we would earnestly address the attention of the student. A lecture is not simply a "discourse pronounced on any subject;" it is the sedulous deduction of patient study—the fact acquired and elicited by the enlarged experience both of youth and manhood. An artist in general possesses a mind of imaginative susceptibility; abstract qualities he clothes in beauty; and beauty of form he reproduces by variation. Truth, though possessing all the intellectual greatness of truth, becomes to him more peculiarly impressive, from its mode of narration. If he detail the moving incident of life, he treats it as a subject for the painter. Thus, the student, not unfrequently, while he enjoys the beauty of rhetorical Art, increases the knowledge of his own. Knowledge assumes a thousand forms,

Mille habet ornatus, mille decenter habet.

Knowledge of books and man, of the great men of his own profession, of the powers of the human understanding, their unremitting cultivation, combined with an earnest and devotional feeling of the truths of religion, may be well considered (as they have been), the true patrons of an artist's talent. Invention and imitation must enter largely, if not entirely, into every composition; a mind of an inapt, low, and uneducated capacity, will do neither well, and must rest contented with the honours such resources can command. Greatness in Art is dependant on its pre-existence in the mind.

THE ETCHING SOCIETY.—A society is in course of formation—indeed, we believe it is already formed—with a view to cultivate for mutual improvement, and public advantage, a too much neglected branch of Art. It consists, we understand of 20 members; and they have already fixed upon a place of periodical meeting, at which they will consult upon the best means of promoting their most desirable purpose, exhibit the works produced in the mean time, and arrange for their proper publication. The subject they have selected for illustration is the "Comus" of Milton—a better choice could not have been made; it is of the purest classic, the deepest interest, and as a poem ranks foremost among the compositions of the divine poet.* We believe it is the intention of the Society to fix so moderate a price upon their labours, as to enable them to be placed in the hands of persons of moderate means; their great object being to improve public taste by submitting to it a class of Art, in which merit shall work its way alone, without the aid of comparatively meretricious ornament. We sincerely hope that this part of their plan will be persevered in; to charge a large sum for such a work is to do no service to the Arts; it is, indeed, to lay it only before those who do not require it, those who have the power of procuring the most excellent work that any country has produced. In short, we hope—and have

* The choice is fortunate too, on other grounds. The "Masque of Comus" is about to be brought upon the stage at Drury Lane, where, under the able, efficient, and liberal management of Mr. Macready, the arts have been employed to advance public taste. Its introduction at the theatre will restore it to its old popularity; and there will be thousands eager to be made familiar with it, just at the period when, most probably, it will be illustrated by "the Etching Society."

reason to believe—that "The Etching Society" will be guided more by a wish to promote the general taste, and lead "the mass" to an appreciation of what is good and true in Art, than by a regard to mere pecuniary advantage. We heartily wish them success; and will do all in our power to advance it. Next month we shall, probably, be in a condition to publish the names of the Society; at present, however, we may remark that the list is composed of artists of undoubted ability; each of whom holds a prominent and honourable rank in his profession, and some of whom are among its most distinguished members.

NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The Society have elected five additional members: Messrs. Topham, Dodgson, Jenkins, and Archer, and Mrs. Margetts. A brief history of its course may not be unacceptable to our readers. In the year 1831, a Society was formed for the Exhibition of Paintings in Water Colours, at which all water-colour painters were invited to exhibit; indeed, a circular was sent to artists generally, although none but works in water colours were exhibitable. This Association struggled through three annual exhibitions, being supported by the contributions of nobility and others, as well as artist subscribers, a certain number elected as a committee being the responsible parties. The plan, however, was found not to answer. "The New Society of Painters in Water Colours," as it now exists, dates from 1834, and started with about 25 members, the majority of which had belonged to the earlier formation. Their first three exhibitions were at Exeter Hall, from which they removed to their present Gallery, 53, Pall-mall, adjoining the British Institution. It appears singular that a Society forming itself of about 25 members, should have been able to stand the test of an exhibition, when only the year before the number of exhibitors was 170. Yet it has continued to progress in public favour, and each of its annual exhibitions has presented marks of great improvement.

THE ART-UNION OF LONDON.—It should be borne in mind that the list of the "Art-Union" will be closed during the month of March; persons desirous of subscribing, but who have not yet subscribed, should therefore lose no time in doing so. We understand the amount will not fall far short of £10,000; and that the drawing will be fixed as soon as possible after the books have been made up. This year, the print—to a copy of which every subscriber will be entitled, will be really worth the guinea subscribed. We wish to draw the attention of our readers, and of artists in particular, to the very important notice just now issued by the Committee of this Society, and which will be found in our advertising columns. This step has evidently been taken not more for the protection of the Committee than of all honourable and fair dealing artists themselves, who otherwise would compete but ill with the jobbing traders in Art, should there be such. The Committee, it seems, require an emblematical device for their reports, &c.; and have offered ten guineas for a sketch in outline for the same. We are sure English artists will respond to their wishes, and provide them with an elegant and appropriate design. Mr. Mulready's picture 'The Convalescent,' and Mr. A. Calcott's 'Raffaello,' and the belle Fornarina, are spoken of as subjects for forthcoming engravings.

UTILITARIANS! & FINE ARTS.—In a recent work, "Notes of a Traveller," &c., by Samuel Laing, the following observations occur, amid many others, on the Fine Arts. To transfer them entirely to our pages, would be impossible; but we shall endeavour to do strict justice to Mr. Laing by our quotations. "What, after all, is the real value, in the social condition of man, of the Fine Arts? Do they contribute to the well-being, civilization, and intellectuality of mankind, as much as the cultivation of the useful Arts? . . . Is Rome, the seat of the Fine arts, upon a higher, or so high a grade, in all that distinguishes a civilized community, as Glasgow, Manchester, or Birmingham, the seats of the useful arts? Is a picture, a statue, or a building, so high an effort of the human powers, intellectual and bodily, as a ship, a foundry, or a cotton-mill? Raffaello, M. Angelo, Canova, what are ye in the sober estimate of reason? the Arkwrights, the Watts, the Davys must rank before you as wielders of great intellectual powers

for social good. . . . The Glasgow manufacturer, with his *printed cotton handkerchief*, has extended humanizing influences more widely than all the painters, sculptors, and musicians of our age put together." When we first read these observations we rubbed our eyes, sent for an almanac, and very seriously asked ourselves, in what century are we living? Has the Benthamism of the nineteenth century reawakened the savage ignorance of the Tertullians of the third? Is the theory of Monboddo true? Is man the mere refinement of the ape, a zoological machine, a simious being of bones and sinews, from whom the mind and the immortal soul have fled for ever? Cannot Mr. Laing distinguish betwixt a *sign* and a *cause*? Does he not know, can he refute the fact, that as nations have advanced in civilization, the state of the Fine Arts has been invariably its indication? Is he so blinded by his paralytic vision, which looks only on one side, that he does not see the questions he proposes may be retorted? As, what has the *factory mill done for humanity*? What is the state of Manchester, Birmingham, the seats of the *useful arts*? Is not each the very lazar-house of misery, the hot-bed of exotic vice? Why disjoin the useful and the fine arts; do they not civilize by conjunction? If a picture do not tend to form the moral character of a stoker, or a mill-owner, will a steam-engine or a spinning-wheel so do? Mr. Laing mistakes the civilizing effects of his Glasgow cotton pocket-handkerchief. A savage will not use this to hide his nakedness: the plantain or the neighbouring bush is to him much more familiar. But it is the *design*, the *colours blended into form*, the admiration of *what to him is the beautiful*, that first attract, then modify, the animal propensities of his mind. And are all MAN's faculties to be limited to the useful? Has he no higher tendency, no greater aim? Is he not endowed with powers various in their nature, yet all conducive to his moral and intellectual progress? Civilization follows alike the steps of commerce and of war. The very passions of society are finally made subservient to social good. Were the opinions of Mr. Laing the opinions of a common mind, we should pass them by unnoticed; for a blockhead is safe in his insignificance, as an insect escapes death from the recollection that it is

"The poor Beetle that we tread upon,"

or from the unpleasantness caused by its destruction. But he is far too intelligent a writer, too accurate an observer of man, too profound and original in his views, to think that his remarks will not awake the opposition he has challenged. Nor can he be said to be as one imitating none, and inimitable of any. There is a swarm of *Utilitarians* who declaim against the loss of capital sunk in the *National Gallery*. We ourselves remember a biped of this description; nor can we conceal from our readers the dreadful nature of his fate. He became, as he stood before us, the last of "Ovid's Metamorphoses:—"

"Ille sibi ablatulus fulvis amicitur ab alis;
Inque caput crescit; longos que reflectitur unguis;
Vixque movet natas per inertia brachia pennas:
Fœda que fit volueris, venturi nuntia luctus,
IONAVUS BUNO, dirum mortalibus omen.

Sibilat: hanc illi vocem Natura relinquit."

There is nothing so truly degrading as the doctrine of an Utilitarian: it is Materialism deprived of its ability. As everything *useful* is of value to Mr. Laing, we humbly trust that the liberality of Glasgow will present him, with at least—a wooden spoon. For ourselves we shall always in future look upon a cotton pocket-handkerchief with profound respect: it is "Laing's symbol of Glasgow and African civilization." "Let Glasgow flourish."

THE EXCHANGE COMMEMORATION MEDAL.

—Paragraphs have appeared in the newspapers respecting the Medal issued by the Joint Gresham Committee on the occasion of Prince Albert's laying the first stone of the New Royal Exchange, asserting that the die from which the medals were struck was *borrowed*, and moreover, that it was borrowed from the *Foreign-office*. We really did not think this statement could be correct, although well aware of the low state of feeling in this country for medal engraving; we also considered it unlikely that Lord Aberdeen, a reputed patron of the Arts, would have countenanced a

proceeding, at once, insulting to Prince Albert and degrading to the Arts. We find, however, that the charge is substantially true. The Medal struck by the Joint Gresham Committee (a specimen of which was buried in the foundation stone of the New Royal Exchange, and others were presented to the distinguished visitors to the Lord Mayor), was engraved by W. Wyon, Esq., R.A., for the Secretary of State, sometime since, for the purpose of being given as honorary rewards to foreigners who should save the lives of British subjects from shipwreck! Now, whatever might have been the reason for this absurd and improper proceeding, whether a notion of economy were the origin, supported by conviction that in the present state of the Arts the citizens of London would not have acquired penetration enough to discern the fraud, or whether the members of the committee are absolutely so void of taste and a sense of propriety and fitness, as to have considered that so important an event as that of the 17th of January might be recorded by medals from an old die as well as from a new one; or whatever might have been the real cause, the fact cannot be made too public, nor the practice too strongly deprecated before it becomes a general rule. If this decision of the committee, to borrow works of Art instead of employing artists, be permitted to stand as a precedent, we shall soon hear of hiring dies for medals or borrowing them for all occasions on which it may be thought necessary to engrave and strike medals.*

BIELEFELD'S PAPIER MACHE.—Though the scope of this journal would be inadequate to the notice of every invention in this prolific age, and though such notices, when unconnected with Fine Art, may be considered somewhat out of place, we hold it most peculiarly our province, and to the direct advantage of the public and Art itself, to scan closely the merits or demerits of works devoted, both to the common and refined purposes of every day life, in which shall be involved Fine Art. Thus a chair of gold or ivory, or a vase of a precious stone, not possessed of classic or beautiful form, fails in becoming an object of admiration to those of a refined and cultivated taste; wealth misapplied can command the one, and misdirected perseverance and care produce the other; while the commonest materials, wrought by a master mind, at once into objects of general utility and refined taste, deserve a warmer and more earnest introduction to the public than they could find in the show-room of the manufacturer. It is with this feeling that we would direct public attention to the papier mâché works of Mr. Bielefeld, Wellington-street, Strand, under whose spirited direction the material has attained a state of perfection never anticipated. Its strength exceeding that of wood, and durability in any state of atmosphere, have ceased to be a matter of doubt, and it is applied with equal success in either internal or external decorations. In distant objects, such as cornices, capitals, ceiling centrings for rooms, and the highly wrought frieze, it has worked for itself a high and deserved reputation; but, independently of this, it possesses some rare artistic qualities, which are lost at the height of a room or the summit of a column; and with these qualities we are likely to become more intimately acquainted, as the proprietor is devoting his energies to the production of some picture-frames, which bid fair to rival the best carving in wood ever applied to the same purpose, while it leaves very far behind four-fifths of the carved frames which, at great cost, have of late years been removed from the lumber-rooms of the broker, and injudiciously made to deform the walls of the modern mansion. The frames of Mr. Bielefeld present the best characteristics of fine carving, the course of the chisel, though subdued, is everywhere apparent,

*The obverse die, which the Committee borrowed, has the Queen's head with her titles in *Latin*, to this was appended a plain and poor inscription in *English* merely giving the date of laying the first stone. We have just received a very beautiful medal—one of the best medals of modern times—from Mr. Stothard; designed to commemorate, in a manner worthy of it, the important event of January 17. The Portrait of Prince Albert was, we believe, engraved from several sittings kindly and graciously given him by His Royal Highness. The fraud of the Committee appears still more culpable, if it be true, as we believe it is, that this medal was offered to them, upon very low terms, and declined on the ground of economy.

and the liberal resort to undercutting, and occasionally nearly alto relief, realize the peculiar finesse and spirit of the best manipulators amongst the old carvers in wood; substituting, for the dull, prim, and mechanical mediocrity of works in putty composition, an easy, liberal, and artistic dexterity in the execution, which must be appreciated by every lover of the excellent. They may be recommended also on other grounds; when conveyed from place to place (to Provincial exhibitions, for example), they are liable to no injury from chipping, as the common frames are; we have seen the effect of a picture entirely ruined in consequence of the frame being shattered during transit. An essential advantage also is, that these frames weigh no more than half the weight of the usual frames of the same sizes. We strongly urge upon artists to visit this establishment, and examine for themselves.

CAPT TAYLER'S FLOATING BREAKWATER.—This admirable invention advances undeniable claims to public notice, as well upon its various merits, as upon the grand score of expense. It is constructed of frame-work, or caissons of timber, so moored as to meet the breakers to which it yields; but at the same time so subdues their violence, that the entire space enclosed by a line of such breakwaters becomes perfectly smooth. A main objection to piers and stone breakwaters is the accumulation of sand and mud which they generate, to the detriment of every harbour which they are employed to protect. It will readily be understood that the floating breakwater is free from such objections. In its employment upon dangerous coasts, in the construction of harbours of refuge, its advantages are apparent, as these cradles or frame-works could be laid down and secured when no other means of forming harbours exist. To the expense we have already alluded; from its construction it is evident that it could be made and kept in repair at a twentieth of the expenditure of ordinary stone breakwaters.

SALES OF THE MONTH, PAST AND TO COME.—Messrs. Christie and Manson sold, on the 12th ult., a collection of the works of the late J. A. O'Connor, Esq. The pictures were small, and generally without frames, consisting of the simplest materials—a tree or two in the foreground, with, perhaps, a glimpse of a sweetly-painted distance, for in such components alone lay the simple magic of O'Connor's art. The sale was for the benefit of the widow, and we have great pleasure in saying that the pictures realized as much as was expected. On the same day were sold, 'A View on the River Dord,' Cuypp, £31 10s.; 'A Party playing at Blind-man's-buff,' Pater, £48 6s.; 'Interior,' Teniers, £45 13s. 6d.; 'Portrait of a Venetian Senator,' P. Bordone, £48 6s.; 'A Muse,' Domenichino, £42; 'Portrait of the Mother of Titian,' Titian, £29 8s.; and 'Portrait of Henrietta Maria,' Vandyke, £525.—Messrs. Christie and Manson will sell by auction the remaining pictures, sketches, &c., of the late Sir David Wilkie, in the month of April; a sale which must excite more interest than any that has for years taken place.

Mr. Phillips, on the 22nd ult., sold the pictures of the Count d'Arguil, which had been imported from Brussels; as also another collection, among which an 'Interior of a Cathedral,' by Neefs, returned 23 guineas; 'A Frost Piece, with Figures Skating,' Vanderneer, 18½ guineas; 'A Hawking Party halting at a Château,' 25 guineas; 'The Apostles' (from the Mellini Gallery), Agostino Caracci, 31½ guineas.—Mr. Phillips will shortly dispose of a third consignment of the pictures of Allan Gilmore, Esq.; on the 8th inst., of those of Charles Collins, Esq.; and on the 23rd and 24th inst., the extensive collection of M. de St. Denis, late of Paris, deceased, consisting chiefly of works of the Dutch and Flemish masters, and among which are many valuable paintings.

Messrs. Foster and Son will, in the early part of the month, dispose of a few specimens of the works of Nielli, of which there exist but very few specimens in this country. There is in the British Museum a cup curiously wrought and engraved by this artist. The works in question, as curiosities of Art, we trust to be enabled to describe next month.

REVIEWS.

MANSIONS OF ENGLAND IN THE OLDEN TIME. Third Series. By JOSEPH NASH. Published by T. M'LEAN.

Already so well known is this work from the eminent merits of its first and second series, that it is unnecessary to accompany our announcement of the appearance of the third with any attempted estimate of its value to art and science. In the key which accompanies the volume, Mr. Nash acknowledges the encouragement extended to him in the "lively interest evinced in the progress of his labours, and the many personal attentions shown him by the possessors of the mansions already visited by him." He adds, that "every successive journey has made him acquainted with more unlooked for relics of the architectural splendour of the old Baronial halls and manor-houses, and he has no doubt that there exist many yet to be brought to light of fully equal interest to those already before the world." We sincerely hope he will not relax in his labours until he has brought forward everything worthy of his pencil, and of assorting with his previously published sketches. Many of these antique abodes are notable in history; others have been the temporary abode of kings during their periodical progresses and provincial excursions; and others are remarkable as associated with the memory of many of the great and noble of our land. The artist gives increased value to his work by the addition of figures habited after the fashions of the times in which flourished the early possessors of the mansions they appropriately inhabit.

The views are in number twenty-six, of which the two first are at Burleigh, in Northamptonshire, the magnificent seat of the Cecils, now the property and residence of the Marquis of Exeter. This mansion was built principally by the Great Lord Treasurer Burleigh, between the years 1577 and 1583. The design has been attributed to the English architect, John Thorpe, as also to John of Padua. The first view is the Inner Court the most striking feature of which is the Clock Tower surmounted by a spire. From the entrance beneath, a train of visitors are entering the quadrangle headed by Queen Elizabeth, who is escorted by the Lord of the Mansion.

The Gallery at Lanhydroc, Cornwall (No. 6), affords a view of one of the most elaborately ornamented ceilings in existence. A range of pendants occupy the centre of the ceiling, the remainder of which is divided into compartments, each containing a scripture subject, and the smaller spaces are filled with birds, quadrupeds, and florid ornament; the whole forming an unequalled mass of curious detail. Lanhydroc is in Cornwall, near Bodmin, and is an ancient quadrangular building of no exterior interest. No. 7, is the Staircase at Aldermaston, Berks, the seat of W. Congreve, Esq. The house was built in the reign of Charles of First, of whose period it is an excellent specimen. This is a beautiful plate, extremely clean and effective in its execution. The balustrade is richly carved, and the massive piers in the landings support mythological and other figures boldly carved in wood. Athelhampton, in Dorsetshire, (plates No. 8 and 9), is highly interesting as a fine specimen of ancient English architecture. No. 8 is the Court Yard, and the following plate is the Hall; around the walls of which hang the trophies of the chase and the trappings of war—antlers, coats of mail, lances, swords, and high above all these the armorial banners of the house. The Drawing Room at Chastleton, Oxon (plate No. 12), is one of the finest subjects for this department of Art that we have ever seen. Chastleton was built in the reign of James the First, and is now the property of Whitmore Jones, Esq.; the entire panelling of the room is tastefully and profusely carved, and above the range of the windows are set apparently portraits in oval frames. This is followed by two views at Hatfield, the property of the Marquis of Salisbury. The latter of these is the Long Gallery wherein is pictured the "Ceremony of the Christening of the Child of the Earl of Salisbury," to which King James the First and his Queen stood sponsors in 1616. Plate No. 15 is Charlotte, in Warwickshire, the seat of George

Lucy, Esq.; and the figures introduced are those of Sir Thomas Lucy, his keepers, and Shakespere, the last being in custody for deer-stealing, having been seized *flagrante delicto*. Nos. 16 and 17 are supplied from Hampton Court, being the Hall and the Presence Chamber. So well known are both of these that no description from us is necessary; but we are bound to speak of the high character of the artist's labours. Mr. Nash presents to us this magnificent interior as supposed on the occasion of the grand banquet given to the French Ambassadors by Cardinal Wolsey who sits at the extremity of the Hall, and is in the act of drinking to the healths of the Kings of England and France. This is an admirable plate, executed in the perfection of its style. Among the remaining subjects are the Drawing Room, Dorfold, Cheshire; Porch, Montacute, Somerset; Hall, Penshurst, Kent; Compton Wynyate, Warwickshire; Bramhall Hall, Cheshire, &c. &c.

It is the picturesque character of such relics as these that has given rise to the much-loved style of Art, which the French term the *moyen-âge*—being compositions consisting of figures costumed and circumstanced according to the spirit of earlier times. We are only surprised that a work of this kind has not been undertaken before; we, however, congratulate all admirers of such antiquities that the blank is to be filled up by an artist so accomplished as Mr. Nash.

THE HAND BOOK OF THE PUBLIC GALLERIES OF ART. By MRS. JAMESON. Published by JOHN MURRAY.

Amid the growth of Institutions for the exposition of ancient and modern Art, something like this has been wanted for the purpose of communicating, in the readiest manner, a little common information regarding painters and pictures. The work appears in two volumes, the first of which contains an Introduction, catalogues of the Royal Galleries of Windsor, and partially of Hampton Court. In the second, Hampton Court is concluded, and followed by descriptive notices and catalogues of the Dulwich Collection, Barry's pictures in the Adelphi, and Sir John Soane's Museum. In the introduction, are devoted some pages to explanations of terms of Art, such as *manner, composition, &c. &c.* Such definitions to artists, and even to those but little learned in Art, are useless; but as a hand-book for the public, rather than for artists, it can be understood that it was necessary to make the work as perfect as possible. As the introduction advances, it becomes a compilation of the criticisms and opinions of some of the most eminent men who have given to the world the results of their experience and observation; Reynolds, Richardson, and Barry speak, and we have the sentiments of Price, Shelley, Hazlitt, &c. &c.: here, consequently, may the painter learn something if even he be gray in his Art; for though he may have read again and again these very passages in the treatises of which they form part, yet in the form in which they are here presented to us, they are agreeably easy of remembrance.

In speaking of the origin of the Royal Galleries, Mrs. Jameson briefly reviews the progress of Art in England, down to the present time, and with abundant reason laments the confusion arising from the manner of hanging the pictures at Hampton Court, works of all schools and all periods being indiscriminately mixed; we join the lady most cordially in her complaint.

As containing catalogues of the Public and Royal Galleries in and about London, the compilation will be found useful and interesting, as well to artists as to lovers of Art.

HAWKING PARTY IN THE OLDEN TIME.

Painted by EDWIN LANDSEER, R.A. Engraved by C. F. LEWIS. Published by HENRY GRAVES and Co.

The subject of the picture from which this print is executed, is such as could be entertained by none other than a most able master of expression. To paint the death-struggle of a heron in the talons of a hawk is a daring experiment; this alone being the picture. It is, however, in challenging and triumphing over such difficulties that substantial power is declared. The hawk and his quarry are near the ground, the heron almost dead, and

the other still cleaving to and lacerating it with all the fierceness of its nature. The contrast between the two birds exhibits the hawk not a whit better than his evil reputation; in his eye there is a living intensity which proclaims aloud the character of a fell destroyer; and in this it is where chiefly centres the surpassing greatness of the artist. The head of the heron is falling, the neck is lax and the wings are nerveless and flaccid; but the pith of the description is again in the eye which is dim and closing in death. The plumage of the birds is engraved with the nicest distinction, that of the hawk being short and crisp, while the ruffled feathers of the dying heron are longer and lighter. The birds are about to fall upon a knoll behind which we see approaching "the hawking party," an old knight, his daughter, and others riding at full speed, and accompanied by the falconer with his tray of hawks. The background on the left of the picture bears a dark and stormy aspect; but on the right the distance opens, and we see the castle whence the party have set forth on their expedition. This engraving is in mezzotinto, and cannot fail to have attracted the attention of all who appreciate such refinement in Art as is demonstrated in this work.

HIS GRACE THE DUKE OF WELLINGTON. Painter, H. W. PICKERSGILL, R.A. Engraver, J. E. WAGSTAFF.

Of the scores of portraits of the Great Duke we have been called upon to examine, from time to time, we question if there be one, altogether, more satisfactory than this; it is excellent as a likeness, very admirable as a picture, and of rare merit as an engraving. The Duke has been copied when but a very little advanced beyond his best time; when scarcely passed the prime of his vigorous manhood; when moral energy and intellectual strength marked every line of his features. He is pictured, too, full length, as the soldier—the character in which posterity will most love to know him—standing upon one of his glorious battle fields. By his side is an attendant bearing the British standard; the hat is off, and in his hand he holds a telescope. The painter has, therefore, mixed a passage of poetry with his veritable transcript of a fact; and added to his own acknowledged genius, was the stimulus received from the honour of painting such a subject. He has succeeded, therefore, in producing a picture that ought to live, and will live, for ages. The engraved copy is, in all respects, admirable. In his own peculiar and most excellent style few, if any, of our English engravers surpass Mr. Wagstaff. We regard this portrait as a valuable contribution to the nation, and rejoice in the possession of so fine a work of Art and so true a resemblance to the great original.

KING CHARLES I. IN THE GUARD-ROOM. Painted by PAUL DELAROCHE. Engraved by GEORGE SANDERS. Published by JAMES BUDD and Co.

The painting, after which this engraving has been executed, is in the collection of Lord Francis Egerton. The immediate subject is derived from Sanderson's "Life of Charles I.," and represents the unfortunate King surrounded by the brutal soldiery to whose custody he was committed after condemnation. The substance of the picture lies in the following passage—"That one defiled his venerable face with spittle, I abhor to say it, was wittingly done, but we are assured he wiped it off with his handkerchief; they puffed tobacco fume (no smell to him more offensive), and cast their tobacco-pipes at his feet."

The composition consists of thirteen figures, every one of whom contributes his quota to the circumstances of the event. The main interest of the work is well settled on the king, who is habited in black, and faces the spectator. He has sought refuge in reading, which last solace even is denied him, for in their barbarous triumph the soldiers of the Parliament heap upon him every insult they can in their malicious ingenuity devise. One is puffing tobacco smoke in his face, while another is shouting in his ear some toast to the downfall of kings, or success of republicanism. The personal points of the king are well made out, and in the countenance we read a catalogue of woes. We cannot help remarking the pose of the figure—it is highly

expressive of the resignation of fallen majesty—the head is slightly turned in reproach to the man who is insulting him with the tobacco smoke, but it is turned in relation to the other position observed in reading the book. Delaroche has intended this to be the grand natural effect of the work, and it is so undoubtedly. The engraving is clear and spirited in the foreground parts and grouping.

NAPOLEON. Painted by PAUL DELAROCHE. Engraved by ARISTIDE LOUIS. Published by HENRY GRAVES and Co.

This portrait of Napoleon is an identity of the man in person and character. Delaroche has read his subject more accurately than any of the artists of all nations, even with Canova at their head, who have given to the world their various semblances of this extraordinary man. French artists generally have painted him in a style too epic—rather as a hero of romance than as an actor in grave history; and, in making him at all times play to the national vanity they satirize themselves, and give their great captain no credit for greater capabilities. He was adored as the mere soldier, and consequently painted as such; and to express sufficiently the profound devotion of his followers, he was constantly represented surrounded by men expiring in the act of embracing his knees, or saluting him with their last breath. Such circumstance is too dramatic for a portrait of Buonaparte, although no portrait otherwise treated would have been so popular during the tide of his success: it is also too superficial, as pertinent only to the relations between the soldier and his leader. As a despot of dull ceremonies, the Imperial robes of France become him less than the "redingote grise" which he wears in the *Place Vendôme*; and this, perhaps, he himself was aware of, since he took pleasure, when even surrounded with crowned heads, of reminding them that they were in the society of a *quondam* lieutenant of the regiment of *La Fère*.

The head of this portrait was painted by Delaroche during the hundred days, and finished by him afterwards, by desire of the Buonaparte family. He is represented in his closet, but standing, and in the position in which he has already so often been drawn. His left hand is cast behind him, and holds the snuff-box to which he frequently applied under excitement, or when occupied in deep thought; and the right hand rests within the waistcoat, which is unbuttoned to admit it. The costume is, as usual, the closely buttoned coat faced with white; but the entire interest centres, as it ought, in the head, and never was a head invested with more character. Writing materials are before him, and he is undoubtedly occupied with the plan of his last campaign; and the anxiety of his position is written in every feature. Nothing can exceed the intensity and power lying within the shadow of the eye; every muscle of the countenance is braced; the entire expression is fully up to the occasion; for "Europe in arms," and "Waterloo" are distinctly written there.

The engraving is superbly executed in line, and in a manner much softer than the knife-edge style of which the French vaunt themselves so much: it is, in short, one of the finest works of Art that we have ever seen.

RACHEL. Painted by E. D. SMITH. Drawn on stone by R. J. LANE, A.R.A. Published by the Artist, 7, Hertford-street, May Fair, and MACLEAN.

Rachel is here represented in one of her most celebrated characters, that of Camille, in Corneille's tragedy of "Horace," or "Les Horaces," as it is by an extraordinary licence termed in the French play-bills and advertisements. She is represented in the white robes of a Roman virgin, and the entire bearing of the figure is rather that of real life than of theatrical portraiture. In modern stage portraits artists frequently fall into the error of painting the actor as enouncing some passionate sentiment demanding a corresponding action, and thus frequently exaggerate the gesture and expression to a degree beyond the limits where natural truth terminates and caricature begins—even when such passages are most happily illustrated, the compliment is paid rather to the author than the actor. In the present case

the artist has eschewed a representation of acted emotion, having selected the time when Camille, after the interview with her father, determines, even amid the universal joy, to lament the loss of her lover.

"Eclatez mes deurs à quoi bon vous contraindre?
Quand on a tout perdu que saurait-on plus craindre?"

Nothing can exceed the fidelity with which the character of the head is maintained—the features are so perfect in resemblance, that they recall the presence of the actress as she appeared during her late engagement at her Majesty's Theatre. Of the lithography it is enough to say that it is in the best style of Mr. Lane. We agree with Mr. Smith, that a theatrical portrait must not of necessity be an *extravaganza* in art. This work must add to his already extended reputation.

THE TIRED HUNTSMAN. Painted by CHARLES LANDSEER, A.R.A. Engraved by H. C. SHENTON.

This is the print presented by the Art-Union of London to its subscribers of 1840. The composition consists of two figures—dogs, and objects incidental to the abode of a man devoted by habit or vocation to the chase. A fire is glowing on the antique hearth, and before it is extended, in sleep, the hunter—subdued by the toils of the day. He is lying upon a bear-skin, which two dogs, his companions in the field, share with him. His wife sits anxiously watching him, and at the same time is rocking a cradle by her side. The artist has told his *historiette* gracefully, and perhaps made the most of it: the sentiment is an effective one, and the accessories are tolerably well distributed; but "The Tired Huntsman" is not of that standard of Art which should be the care of an Art-Union, being of a school of painting which has been too indulgently fostered in England. The class of Art to which it belongs has rivetted a taste which ought to have soared beyond this, and settled upon something higher. The engraving is in the line manner, and is executed by Mr. Shenton in a style most judiciously tempered by the character of the several objects to be represented; it is in short engraved with a skill and success seldom surpassed.

ETCHINGS OF THE RUNIC MONUMENTS IN THE ISLE OF MAN. By W. KINNEBROOK. Published by LONGMAN and Co.

The author of this work, with much industry, has etched twenty-six plates of the Runic Crosses of the Isle of Man; to which he has prefixed a brief essay, and some judicious notes. These relics are among the most curious antiquities of our islands; and we join Mr. Kinnebrook in lamenting that, having survived during, probably, 900 years, and through ages less civilized than this, any of these remains should be ignorantly broken up and disposed of as common stone. They are elaborately, but of course rudely carved, some being covered with hieroglyphics and others with florid ornaments. Some bear Runic inscriptions, which are read from the bottom upwards; from which it is assumed that the crosses have been erected in memory of deceased persons of distinction. The legends, as here rendered, seem to contain here and there a corruption of a Latin or a Saxon word; the rest is made up of rugged and hard-mouthed Scandinavian with strings of impracticable consonants. The Runic character is supposed to have been introduced into Europe before the birth of Christ, and these remains, it is presumed, are the work of the Norsemen who seized the Isle of Man about the end of the ninth century. The history of these crosses, and the characters inscribed upon them, would involve portions of that of Asia and Europe, before and during the conquests of the Romans. It was employed by the Goths and by the Saxons, before their conversion to Christianity; and some Asiatic nations engraved in it the exploits of their heroes on rocks. The crosses and their ornaments are carefully etched, so carefully and perfectly to their style and ornaments.

LORD STANLEY. Painted by H. P. BRIGGS, R.A. Engraved by HENRY COUSINS. Published by AGNEW, Manchester.

Lord Stanley is represented standing in an attitude of fixed attention, and although the background be no part of the House of Commons, yet

he may be supposed to be meditating a pungent reply to some member on the "opposite" side of the house. The portrait is a half-length, and perfectly simple in its arrangement and circumstance; the figure is erect, with one hand resting on a table and the other carelessly supported by a ribbon to which attached an eye-glass. The engraving is mezzotinto; and we must express our admiration of the skill with which the figure is brought out, without its subdued breadth being broken by any forced lights.

ITALY—CLASSICAL, HISTORICAL, AND PICTURESQUE. By WILLIAM BROCKEDON, Esq., F.R.S. Published by DUNCAN and MALCOLM, Paternoster-row.

We have of late years read and seen much of Italy; but we are yet content with any judicious quotation of it, from the days of the Medici and the "liberal Popes," back to those of the Cæsars; and from them again to the old time before them—that of the Etruscans. Of the work bearing the above title we have to speak of the first part, which contains three plates, with descriptive letter-press. Modern Italy is the subject of the views; but the descriptions being entitled "historical," &c., the thread of description is taken up from the earliest records. The first view is that of St. Peter's, from the Janiculum Hill, drawn by David Roberts, from a sketch by Eastlake. This is perhaps the only point of view whence this magnificent structure is seen in its true grandeur. The second view is that of the port of Ancona, drawn by W. Brockedon, and engraved by J. Cousens. The third is that of Leghorn, drawn by W. Brockedon, from a sketch by Admiral Sartorius, and engraved by W. Brandard. In Leghorn itself there is but little worthy of the pencil. This view is taken down the coast to the northward, the city of Leghorn being five miles distant: the view is closed by the high backs of the mountains of Carrara, looking over the *maremma* of Pisa. The plates are beautifully engraved; and the work is altogether worthy of its distinguished author.

FIGURES FROM PICTURES IN ENGLAND BY CLAUDE, &c. Drawn and Lithographed by S. BENDIXEN. Published by COLNAGHI and PUCKLE.

The number of subjects contained in this volume is 24, being eight from known works of each of the three esteemed painters—Claude, Watteau, and Canaletto. The figures are from pictures in public galleries: of the eight from Claude, six are extracted from his works in the National Gallery, and two from those in Dulwich Gallery. The figures of Claude, like those of Rembrandt and other celebrated masters who have painted effects, are generally merely secondary or accessory, and so treated with less care than if they had been the pictures. Thus the figures of these masters were remarkable for their want of grace, which, in an extract of the bare figures, would be yet more conspicuous. In the work before us, the artist has most judiciously accompanied the figures with a snatch of the composition in which they are found, and has wrought up the effects to a close imitation of the original pictures. The figures of Watteau are full of grace; they were painted after unmade-up nature. The draperies of his ladies, and the coats of his gentlemen, were perhaps too much elaborated into folds, but they are elegant; and those in the present work are well selected; they are principally from pictures in Dulwich Gallery. Those from Canaletto are in the National Gallery. Each plate is set in a florid border, inwrought with fragments of the various compositions whence the figures are taken.

RUSTIC ARCHITECTURE. By T. J. RICAUTI, Architect. Published by JAMES CARPENTER, Old Bond-street.

Picturesque rustic architecture is the subject of this book, and it is treated in a very intelligible and straightforward style. The materials employed by the author are rough wood, thatch, &c., and he recommends his work to the attention particularly of the inhabitants of America. The illustrations are 42 in number, consisting of plans, elevations, sections, perspective views, &c. &c. These plates in all form six designs for cottages and small residences, any of which may be adapted for an out-door member of a gentleman's establishment,

or for a small private family. The letter-press is abundant, clear, and explicit; so much so as to render this kind of architecture practicable to individuals located where the assistance of an architect is not attainable.

SKETCHES IN NORWAY. Drawn by BRUCE SKINNER, Esq. Etched by W. J. BLACKLOCK. Published by J. ROBINSON, High Holborn.

Norway is a part of the world of which we hear and know less than of countries much more remote; but judging from the sketches before us, it holds out many allurements to the lover of the rude sublimities of nature. The rough-cast face of this northern land is here represented with much force; and we are at once struck with the want of human habitations, which constitute in a great degree the substance of the scenery of southern countries. The landscape is composed of the varied features of lake and mountain—glaciers, which the foot of man never trod, and wild abysses into which the sun never shone.

These glimpses of the far north have been selected with a pure feeling for the picturesque, and some of them compose admirably and remind us in their character of Switzerland. The etching is generally clear and spirited, and in some of the plates particularly fine.

THE COMPLETE GUIDE TO THE FINE ARTS. Published by W. BRITAIN, Paternoster-row.

This little volume is stored with information upon almost every subject connected with Art. Portrait painting is here described, from the setting of the palette to the finishing touches of the work; as also is landscape painting, both being accompanied with recipes for mixing colours, &c., &c. Among the subjects treated of are crayon and water-colour painting, picture cleaning, engraving on wood, &c. &c.

CONFERENCE BETWEEN COMMODORE SIR J. J. GORDON BREMER AND CHANG THE CHINESE ADMIRAL. Drawn by SIR HARRY DARELL, Bart. Lithographed by J. N. LYNCH. Published by Messrs. COLNAGHI and PUCKLE.

This conference took place on board her Majesty's ship *Wellesley*, on the 4th of July, 1840, the day before the taking of Chusan. With Sir J. J. G. Bremer there are present, Sir Harry Darell, Major-General Burrell; Captain Maitland, of her Majesty's ship *Wellesley*; Lord Jocelyn, military secretary to the mission; and Mr. Gutzlaff, Government Chinese interpreter. On the part of the Chinese there are portraits of Chang, his flag captain, and of a number of mandarins. As the drawing was made on the spot, it may be considered a faithful representation of Chinese official costume.

REDCLIFFE CHURCH. Drawn by J. B. SURGEY. Lithographed by G. HAWKINS. Published by GEORGE DAVEY, Bristol.

In this view the church is not seen as from the street, but from behind the houses in Redcliffe-street. The structure is in the form of a tower, and its style is Gothic. There is nothing grand in the edifice as here presented, but it is beautiful and abundantly rich in ornamental fret-work. The drawing and lithography are clear and careful. It is dedicated, by permission, to the Bishop of Gloucester and Bristol.

LORD STANLEY. Drawn by F. C. LEWIS. Engraved by the Same. Published by HENRY GRAVES and Co.

This engraving is executed after a drawing, and in the light free manner of the heads of the Duke of Wellington and Sir Robert Peel. The countenance is in a high degree animated; the artist has conveyed into the eyes an earnest and impressive meaning, and endowed the lips with a firm vitality which indicate much strength of character.

STEPHANO. Designed and Lithographed by HENRY MELLING. Published by the Same, 3, Frederick-place, Hampstead-road.

This is a specimen of coloured lithography. The design seems to be an original one, but we think it would have answered the purpose of the artist better had he executed a fac-simile "in little" of some known picture. Our reason for such suggestion is, that we apprehend that it will not be

valuable as applied to original works, although it may be highly desirable in multiplying memoranda of arrangements of colour in esteemed pictures. This invention would, if the process be simple, be of great use in this way.

BRITISH, FRENCH, and GERMAN PAINTING. By DAVID SCOTT, M.R.S.A. Edinburgh, 1841. pp. 86.

Under this title has appeared a very able pamphlet on the proposed decoration of the New Houses of Parliament. Combining enlarged views, extensive acquaintance with schools of Art, and critical knowledge of their best artists, its arguments are striking, and its conclusions generally just. That an author, possessing so much true feeling for the higher departments of Art, should cloud his ideas in a rugged and often obscure style, is much to be regretted, and fully accounts for the inadequate notice which has been attracted to a series of able articles from his pen, in the late numbers of "Blackwood's Magazine," on the genius of the greatest Italian painters. At the present moment, when the Fine Arts seem likely to attain to a higher and more permanent interest, than they have as yet assumed in the public mind among us, it seems of consequence that those who are capable of directing it should conciliate their readers, so far, at least, as to acquire a popular style. In the pictures which Mr. Scott has exhibited in Edinburgh, he is independent enough to follow out his own ideas, opposed though they be to the general taste; and for this he well deserves the approval of the many who cannot admire their results. Let him do the same in his writings; but let him never forget, that in the one and the other originality of conception may lead to the happiest efforts, while peculiarity of style tends to mannerism and affectation.

Although this essay contains a rapid glance at the tendency of painting since its revival in Europe, especially in those countries named in the title, the main object is to prove the justice and expediency of employing British artists on the New Houses of Parliament. As it is our wish rather to direct to it the notice of our readers, than to anticipate the argument and copious information which will reward their perusal of Mr. Scott's treatise, we shall present them with a single extract.

"But if, as has been in some instances proposed, German painting is to supplant English; and its very different character of thought is to be admitted in the only great work (national then it will not be) which the country has afforded in that department of Art, the English school of painting may be destroyed. It will, at least, be broken in upon and virtually terminated. It were then needless to put the question—Is the character of British painting not worth preserving? Is it not altogether a more eminent and worthy manifestation of mind, than that of Germany, in its ultimate value, in connexion with the moving world? Does it not present more extensive and higher capabilities, although these have not been manifested in the same connected and obvious form in which those of Germany have? And the only national act of Great Britain, in regard to its painting, will, in that case, either end in an attempt, which will be foreign and unrecognised by the general mind of the country, until such time as its effects have supplied the painting of England; or, in the to her unsupposable contingency, merely remain an inoperative, and isolated monument, of an act of injustice done to the talent of the country. Did then, in one important respect, Barry, Fuseli, and Blake wear the sackcloth of neglect about them in vain? Did Reynolds justly counsel that the English painter should 'extend his views to all ages and to all schools; bring home knowledge from the east and from the west,' only that his precepts and example should be rendered useless, and the birth-right of British painting be surrendered to a resuscitated course of an obsolete time?"

"If the desire to introduce the painting of another country after this forcible manner,—not leaving it, if it in truth possesses such merits as would enable it to do so, to work its own way; if this desire proceeds from a mistaken cosmopolitanism, let it be so in truth, and there will in reality be less harm done. Invite painters from France, whom we have seen pursue purposes much allied to those of British painting, and there is no lack of ability among them; ask Russians, several of whom are well known over the Continent; and also bring them from the now dotting *almo water* of the Art—Italy, but which still possesses eminent names; and whether or not this may produce a more consistent and elevated work, there will, at least, be impartiality displayed, and it will betray no want of liberality, however much it may do so of naive and independent resources."

D. D.

AN ESSAY ON ARCHITECTURAL PRACTICE.

By T. L. WALKER, architect. Publisher, SPRIGG, late Williams, Great Russell-street.

This essay purports to be the first portion of an attempt to supply a guide for students at their first entrance on the practice of architecture as a profession, and treats especially of the construction of general working drawings. The subject chosen for illustration is St. Philip's Church, Friar's Mount, Bethnal-green, an edifice erected by the author, and whereof seven-and-twenty woodcuts are given. It is a very plain and straightforward structure, and the whole of the essay is somewhat too elementary,—nevertheless, it brings together in one view a good deal of general information, and cannot fail of being useful for those for whom it is intended. We shall reserve further remarks until the work is completed, and, in the meantime, recommend the present part to all students in architecture. Mr. Walker is already favourably known to the public by his "examples of gothic architecture."

SKETCHES OF FALLOW DEER. Published by BROWN, Brothers, Leicester.

This series of sketches is the production of an amateur, and is executed in tinted lithography. We know of no work expressly intended to describe deer; and we are glad to see that an animal so often and so faultily painted in our park and forest scenery, is at length attracting the attention of the lovers of the picturesque. The author of these sketches seems to have profited by uncommon opportunities of studying the fallow deer, the character and habits of which he has so successfully represented in the work before us. The action and varied attitudes in which the animal is here drawn, are full of grace peculiar to its nature. As a provincial production, this work does its author and publishers much credit, and we trust it will not be the last of the kind we shall see.

THE IMPERIAL FAMILY BIBLE. Published by BLACKIE and SON, Glasgow, and Warwick-square, London.

This edition of the Scriptures is published in parts, and is illustrated by a series of engravings from the old masters, and from designs by John Martin, K.L. The size is folio, and the engravings correspondingly large; the selection seems to be most judicious, since we find, among them, elaborately executed engravings after the most esteemed masters of the famous continental schools.

FOREIGN WORKS ON THE FINE ARTS.

TRACHTEN DES CHRISTLICHEN MITTELALTERS NACH GLEICHZEITIGEN KUNST DENKMÄLERN HERAUSGEGEBEN. Von J. von HEFNER, unter Mitwirkung von Ph. VEIT, J. D. PASSAVANT, J. von RADOWITZ. Mannheim, 4to., 1842.—Illustrations of the Costume of the Christian Middle Ages, from contemporaneous Monuments of Art. Edited by J. von Hefner, with the assistance of J. D. Passavant, Ph. Veit, &c. Mannheim, 4to., 1842; and ROLANDI, Berners-street.

The rapid progress of our age in science has been accompanied also by an active spirit of inquiry into the history, habits, and customs of the past. This has been particularly remarkable in France and Germany, where the productions both of Literature and Art have much tended to concentrate and increase the feeling. A pursuit of this kind, though deficient in general interest, merits support; for, correctly to judge of the character of a people at any particular period, we must not only study History, which is the record of their acts, but Literature, the history of their opinions, and Art, which is another form of thought. Yet the importance of costume, "as that which most faithfully reflects the manners of a people, their domestic customs, and predominating inclinations," has been overrated. Costume does this, not independently, but combined: it is, indeed, a sign of the social state; yet it is only one among many more important. Works of this description are, however, most essential to artists, and those who seek to trace the philosophical history of national character. "The Saxons," says Strutt, "put Noah, Abraham, Christ, and King Edward all in the same habit—that is, the habit worn by them—"

selves at that time; and in the same MS., illuminated in the reign of Henry the Sixth, are exhibited the figures of Meleager, Hercules, Jason, &c., in the full dress of the great lords of the prince's court." Even since the time of Strutt, sketches of interiors have been animated with figures whose costume was far more imaginative than historical. We are not, however, surprised at this; for of works of this description the expense is great, as the demand is limited, the sources on which they must rely are frequently meagre, and in general accessible but to few; they are to be copied by various hands, in many places from the ruined monument, or the rare book. This deficiency of information the work above cited professes to supply. The plates are illustrative of all classes—the knight, soldier, merchant, and persons of rank, messenger of justice and troubadour; and representations of modes of investiture, drawings of shields, armour, and tombs, are also added. The letter-press is sufficiently descriptive, and contains matter of considerable interest. The editor states it to be his intention to produce a work of a truly historic and artistic character, of which the figures shall be scrupulously reproduced; and thus form a faithful picture of the progress of Art, from its early Christian period to the sixteenth century, and this at a price to make it easy of general acquisition.

HANDBUCH DER KUNSTGESCHICHTE. VON DR. FRANZ KUGLER. Stuttgart, LIEFERUNGEN 1—2, 1841.—The Hand-Book of the History of Art. By Dr. Franz Kugler. London, NUTT. Parts 1 and 2, 8vo.

This work (the first attempt, we believe, of this description) will supply much useful information to the student, and to those who desire to possess a general acquaintance with the history of the Fine Arts of antiquity. Its object is, step by step, to trace the progress of Art, from the first rude origin to its perfection—to exhibit its various forms and peculiar characteristics. Each chapter has an introductory, an historical, and critical division, by which the work becomes a manual both of fact and useful comment. The first part comprises Asiatic, the second Greek and Roman Art, under the heads of sculpture, painting, coins, &c. The information is well condensed; the best authors are cited; no idle controversy is indulged; and the style, though not free from occasional obscurity, is superior in this respect to many recent German critical works, the due comprehension of which is only to be ascribed to some effort of faith, as it never could be acquired by any exertion of the understanding.

TO SUBSCRIBERS.

We receive, from time to time, complaints from country Subscribers, as to irregularities in the delivery of the ART-UNION; in one letter before us, an answer by a country agent is thus given, "Not arrived—and we believe not punctually published on the first of the month." Now we beg to state, that in no single instance have we been an hour behind our time; want of punctuality would be, on our parts, exceedingly prejudicial to our interests, and an offence for which we could offer no excuse. On the last day of the month, our journal is, and always has been ready; and there can be no good reason why it should not be in the hands of Subscribers, either in London or within 100 miles of London, on the morning of the first day of the month.

It may, invariably, leave our office on the afternoon of the last day of the month; and, indeed, regularly does so in every case over which we have any control.

With a view to prevent disappointment as to its regular transmission, we stamp every copy, in order that it may not be delayed for ordinary modes of transfer, but go direct through the post: as we have intimated, copies that go from our office are invariably posted on the last day of the month.

Subscribers who have been subjected to disappointments in the regular receipt of our journal, will, therefore, not only acquit us of blame, but may now ascertain with whom the blame actually rests.

132, Fleet-street, Feb. 26th.

Persons who may require additional copies of the ART-UNION for the present month, will do well to order them without delay; as, after a few days, the edition will be exhausted, and it will be very difficult to procure a copy.

We are induced to make this suggestion, because when, on a former occasion, we issued a sheet of woodcuts, we had a large number of orders for it, which we found it impossible to supply; and we know that, in many instances, persons desirous of procuring a copy, paid for it five times the sum at which it was originally charged.

It may be necessary to observe that the extra half-sheet—of eight pages—containing a selection of woodcuts is issued with every number of the ART-UNION for March. Purchasers will, therefore, take especial care to obtain it perfect.

TO CORRESPONDENTS.

"Le Peintre Graveur" of Adam Bartsch, is the best work we have on the works of the early masters, comprising the Dutch, the German, and the Italian schools. Bartsch was keeper of the Imperial Collection at Vienna. The work is in 21 vols.; and a copy is in the print-room of the British Museum. There are only twelve or fourteen etchings in it, after extremely rare prints. Mr. Jost, the excellent keeper of the prints in the Museum, has made great progress towards an English edition of this work, with many important additions; a work that, if completed, would reflect great credit, not only on him, but the nation.

We thank a "Well Wisher and Subscriber;" and have acted upon his hint.

We are fully aware of the facts to which "a friend" refers; but we should find it rather difficult to review a work we have not seen; in common courtesy we are bound first to notice works upon which our opinions are asked; and in doing so find ample occupation for our time and space.

An extensive series of Drawings, the originals of Mr. Nash's 'Mansions of England,' will be exhibited at Messrs. Graves and Co.'s, 6, Pall-mall, during the present month. Judging from the beauty and interest of the published copies, we imagine that few exhibitions, even at this season, will be more attractive.

FOREIGN PUBLICATIONS.—We intend to devote considerable space to the notice of Foreign Works connected with the Fine Arts; reviewing them as soon as possible after they are issued, and giving, as nearly as we can, the marrow of the best, directing the reader to the sources where he may obtain copies.

The Society of British Artists, we believe, will open their gallery on the last Monday of March; at least, this has been the usual plan. Pictures intended for the ensuing Exhibition should be sent as soon as possible after the commencement of the month.

The new Water-Colour Gallery will open about the same period. The old Society will open about a month afterwards.

The pictures for the Royal Academy must be forwarded on the first Monday and Tuesday of April.

We are again, notwithstanding our additional columns, compelled to apologise for postponing the publications of several articles in type. These consist chiefly of "Correspondence," and "Notices of New Works." Next month, however, we hope to bring up all our arrears.

We really hope we may be held excused for declining to insert long treatises on the subject of Vehicles—at least for some time to come.

"An Artist and Well-wisher" will perceive that we have, in part, adopted his suggestion.

We are collecting the information necessary for a paper on scene-painting; its modern improvements, capabilities, &c.

TO ARTISTS.—The Committee of the ART-UNION OF LONDON are desirous of obtaining an appropriate EMBLEMATICAL DEVICE for the Prospectus, Reports, &c., of the Society. The sum of TEN GUINEAS is therefore offered for the best Outline Design, in Ink, for the same; size, three inches in diameter. The drawings, each of which must bear some distinguishing mark, and be accompanied by a sealed letter, similarly marked on the outside, and containing within the name and address of the artist, are to be forwarded to the Honorary Secretaries, at the Office of the Society, 73, Great Russell-street, Bloomsbury, on or before the 14th day of March next. No other letter will be opened than that accompanying the adopted design. As it is proposed to reduce the device for a seal, simplicity is desirable.

GEORGE GODWIN, JUN., } Hon. Secs.
LEWIS POCOCK, }

Feb. 17, 1842.

ART-UNION OF LONDON. NOTICE TO ARTISTS AND SUBSCRIBERS.

1st. The amount of a prize is in no case applicable to the purchase of more than ONE WORK OF ART; and shall not be allowed to include any payment to the Artist for more highly finishing or perfecting such work; or, in fact, anything more than the *bona fide* value of such Work of Art, as actually exhibited.

2nd. No Picture, or other Work of Art, shall be purchased by any Prizeholder, the price of which was not left with the person appointed to communicate the same to public inquirers, at the first opening of the several exhibitions (except the British Institution, now open); and any reservation which may make the price required by the Artist doubtful, shall be considered as placing such Work of Art as though no price had been affixed to it; and, consequently, render it ineligible to be purchased by any Prizeholder.

3rd. Should any collusion be discovered between an Artist and a Prizeholder, to evade the foregoing laws, or any part of them, the amount of the prize shall be forfeited, and merge into the general funds of the Society, and the Prizeholder shall have his Subscription returned to him.

G. GODWIN, JUN., Esq., F.R.S., F.S.A. } Hon. Secs.
LEWIS POCOCK, Esq., F.S.A. }
By order, T. E. JONES,
Feb. 1842. Clerk to the Committee.

ART-UNION OF LONDON.

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Lewis Pocock, Esq., F.S.A., 29, Montague-street, Russell-square.

The ART-UNION was established in 1836, to aid in extending the love of the Arts of Design through the United Kingdom, and to give encouragement to Artists beyond that afforded by the patronage of individuals.

1. It is composed of Annual Subscribers of One Guinea and upwards.

2. The funds, after paying necessary expenses, are devoted to the purchase of Pictures, Drawings, Enamels, Sculpture, or Medals.

3. Every Member, for each Guinea subscribed, is entitled to one chance of obtaining some work of Art at the annual distribution, the selection of which rests with himself.

4. In addition to the equal chance annually afforded to each Subscriber of becoming the possessor of a valuable work of Art, by the result of the allotment, a certain sum is set apart every year to enable the Committee to procure an Engraving; and of this Engraving each Member will receive one impression for every Guinea subscribed.

The number of Subscribers last year was 5012, the sum of £3650 being expended in the purchase of pictures, at various prices, from £10 to £300.

An Engraving of Mr. LANDSEER's picture, 'THE TIRED HUNTSMAN,' by Mr. H. C. SHENTON, is now in course of distribution to the Subscribers of the year 1840, at Messrs. P. and D. Colnaghi's, 14, Pall-mall East.

Mr. J. P. KNIGHT's picture, 'THE SAINTS' DAY,' is in the hands of Mr. W. CHEVALIER, to be engraved for the Subscribers of 1841.

The Subscribers of the year, ending on the 31st inst. will receive impressions of an Engraving by Mr. W. H. WATT, of HILTON's fine picture, 'THE RETURN OF UNA.'

THE LISTS FOR THIS YEAR WILL CLOSE ON THE 31st INST; and an immediate payment of Subscriptions is earnestly requested, in order to enable the Committee to make advantageous arrangements for the ensuing distribution.

Prospectuses may be obtained at the Society's Office, 73, Great Russell-street (corner of Bloomsbury-square), where the Clerk is in attendance daily, from Nine till Six o'clock, to afford any information that may be required, and to receive Subscriptions.

By order, T. E. JONES,
1st March, 1842. Clerk to the Committee.

MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What a universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francis, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The SILICIA OIL COLOURS are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.	
Pale and Deep Blue.	Pale and Deep Yellow.
Pale and Deep Orange.	Pale and Deep Purple.
Pale and Deep Green.	Pale and Deep Brown.
White and Half Tint.	Gray and Black.

VAN EYCK'S GLASS MEDIUM FOR OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

Glass Medium in Bottles.

No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

No. 2. For general painting, and for rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

Any of the above Media may be thinned, according to the taste of the Artist, with Miller's pure Florentine Oil.

Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommended to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

T. MILLER, being the original preparer of this INVALUABLE MEDIUM, has the honour of supplying SIR MARTIN ARCHER SHEE, President of the Royal Academy,

Sir A. W. Calcott, R.A.
C. L. Eastlake, Esq., R.A.
W. E. E. Esq., R.A.
D. Maclise, Esq., R.A.
W. Mulready, Esq., R.A.
T. Phillips, Esq., R.A.
H. W. Pickersgill, Esq., R.A.
D. Roberts, Esq., R.A.
J. M. W. Turner, Esq., R.A.
C. R. Leslie, Esq., R.A.
H. P. Briggs, Esq., R.A.
W. Collins, Esq., R.A.
W. C. Ross, Esq., R.A.
E. Landseer, Esq., R.A.
C. Jones, Esq., R.A.
A. Cooper, Esq., R.A.
S. Drummond, Esq., A.R.A.
J. P. Knight, Esq., A.R.A.
C. Landseer, Esq., A.R.A.
R. Redgrave, Esq., A.R.A.
T. Webster, Esq., A.R.A.
W. Allen, Esq.
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W. Bradley, Esq.
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W. Derby, Esq.
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P. D. Broadhead, Esq.
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L. Huskinson, Esq.
J. Lord, Esq.
J. W. Child, Esq.
J. Hall, Esq.
C. Hancock, Esq.
R. G. Hammerton, Esq.
Horace Vernet, Esq.

And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the sufferages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

The SILICA WATER COLOURS are prepared in small squares, which possess many and great advantages over the Cake and Moist Water Colours, at present in use; and can be forwarded per post to any part of the country, on receipt of an order for any of the under-mentioned tints, viz.:

Pale and Deep Red.	
Pale and Deep Blue.	Pale and Deep Yellow.
Pale and Deep Orange.	Pale and Deep Purple.
Pale and Deep Green.	Pale and Deep Brown.
Pale and Deep Gray.	White and Black.

To Water-Colour and Miniature Painters.

MILLER'S GLASS MEDIUM.

It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints unimpaired; in durability it will approach nearer to Oil Painting than anything hitherto in use.

Glass Medium in Bottles.

No. 1. For first colouring or laying on masses of colour. This dries so hard that the second colouring or finishing will not disturb it.

No. 2. For second colouring, glazing, and finishing.

T. M. has great pleasure to inform Artists that he has on sale all the Colours made by G. Field, Esq., author of "Chromatography," &c. &c.

He has also all the remaining stock of Ultramarines, manufactured by the celebrated Italian maker, the late G. Arzzone.

MILLER'S PREPARED LEAD PENCILS FOR DRAWING, &c.

Of different degrees of hardness, without grit.

MILLER'S NEW PALETTE

Is held in the same manner as the one in general use, but the thumb-hole is dispensed with, thereby obviating the annoyance resulting from oil and colour running through upon the hand, and will doubtless entirely supersede the present one.

SILICA GROUND CANVASS. This Canvas, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a light within.

SILICA VARNISH. This varnish, not being made of soft gums, like the ordinary varnish, when once dry cannot be removed from the painting; neither is it acted on by the atmosphere, which frequently occasions the effect of a thick bloom, similar to that of a plum, thereby entirely destroying the effect of the picture. All these evils are completely obviated by the use of the Silica Varnish.

DISSOLVING VIEWS.

Colours prepared in small boxes, for painting the Dissolving Views as now exhibited at the Royal Polytechnic Institution, with directions for use. The same Colours are also applicable for painting the sides of glasses of Magic Lanterns, and devices or ornaments on ground glass, in imitation of the old masters.

MILLER'S PREPARATION FOR CLEANING AND RESTORING OIL PAINTINGS.

In small boxes complete, with directions for use.

MILLER'S ARTISTS' COLOUR MANUFACTORY, 56, LONG ACRE, LONDON.

MESSRS. COLNAGHI & PUCKLE,

No. 23, COCKSPUR-STREET, CHARING-CROSS,

PRINTSELLERS TO HER MAJESTY THE QUEEN,

TO THE QUEEN DOWAGER, HER ROYAL HIGHNESS THE DUCHESS OF KENT &c., &c.,

Have to announce the Publication of the following Engravings and Works—viz.,

PORTRAITS OF HER MAJESTY AND H. R. H. PRINCE ALBERT,

Engraved by FREDERICK BACON, Esq., from the original Miniatures painted by W. C. ROSS, Esq., A.R.A., her Majesty's Miniature Painter.

PORTRAIT OF H. R. H. THE DUCHESS OF KENT,

A Companion to the Portraits of her Majesty and the Prince, by the same Artists.

These beautiful Prints, executed in the line manner, are of the same size as the Miniature, and are as much suited for framing as for the portfolio of the Amateur. They are acknowledged to be by far the best Portraits of her Majesty, his Royal Highness the Prince, and her Royal Highness the Duchess of Kent.

Prints . . . 10s. 6d.

Proofs . . . £1 1s.

Autograph Proofs . . . £2 2s. each.

A PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON.

A Half-length Print, Engraved by T. H. RYALL, Esq., Engraver to the Queen, from the Original Picture by H. P. BRIGGS, Esq., R.A., Painted for the Right Hon. Lord Wharcliffe. Of this admirable Picture, by far the best likeness of his Grace since the celebrated Portrait executed in 1823, by Sir THOMAS LAWRENCE, for the Right Hon. Charles Arbuthnot, one cannot speak too favourably. It represents the Duke in the fulness of years and wisdom.

Prints . . . £1 1s.

Proofs . . . £2 2s.

Autograph Proofs . . . £3 3s.

PORTRAIT OF THE RIGHT HON. SIR NICHOLAS CONYNTHAM TINDAL,

Lord Chief Justice of the Court of Common Pleas.

An admirable Half-length Print, by Mr. H. COUSINS, from an exceedingly fine Picture by THOMAS PHILLIPS, Esq., R.A.

Prints . . . £1 1s.

Proofs . . . £2 2s.

Autograph Proofs . . . £3 3s.

CONFERENCE ON BOARD H. M. SHIP WELLESLEY,

BETWEEN SIR GORDON BREMER, K.C.B., AND THE CHINESE AUTHORITIES IN THE HARBOUR OF CHUSAN, ON THE EVENING OF THE 4th JULY, 1840. Lithographed by LYNCH, from the Original Drawing by Sir HARRY DARELL, Bart., A.D.C.

This interesting Print contains Portraits of Sir Gordon Bremer, Brigadier Burrell, Captain Thomas Maitland, R.N., Lord Jocelyn, Sir Harry Darell, Bart., A.D.C., the Rev. Mr. Gutzlaff, the Chinese Admiral, Chang (Governor of Chusan), his Flag Captain, and the Chief Magistrate of Chusan.

Price 10s. 6d.

WINSOR AND NEWTON'S
COMPRESSIBLE METALLIC TUBES
TO SUPERSEDE BLADDER COLOURS
FOR OIL PAINTING.

W and N.'s Compressible Metallic Tubes are made on an entirely novel plan, of a series of layers or rolls of extremely thin metal; they are extremely light, yet have great strength and toughness, so that they are not liable to split and leak, as is the case with all Tubes made on any other plan.

By a process peculiarly original, W. and N. line every Tube with a thin membranous substance, and thereby prevent the very injurious effect occasioned to colours which are long kept in direct contact with a metallic surface. The most delicate colour is thus effectually protected from any chemical action that might otherwise cause its deterioration.

The oil colour is ejected from these Tubes in a manner similar to that in which colour is expressed from the common bladder colour, by squeezing or compressing between the thumb and finger, so that the colour is always kept gathered up in a compact state; the empty part of the Tube remaining closed or compressed behind it.

The bottom of the Compressible Tube is cemented in a manner entirely new, which gives a security to the Tube not before obtained, and renders it impossible for the contents to be forced out through accident or imperfect closing.

W. and N. beg to apprise their Patrons that their new manufacture of Compressible Metallic Tubes is entirely original; and, excepting the tubular form (which has been generally adapted in various contrivances for preserving oil colours for the last fifty years), their Tubes are not similar in their manufacture to any of the numerous other tubes applied to the preservation of oil colours now in existence.

They are light and portable, and may be packed with safety among linen or paper. They preserve oil colour for any length of time, are peculiarly adapted for expensive colours, and offer the most perfect mode of sending oil colours to warm climates.

The advantages of these Tubes may be thus enumerated.

The preservation of the colour free from skins.

The cleanliness with which the art of painting may be pursued, either by artist or amateur.

The readiness with which the colour may be pressed from the tube without the necessity of laying down the palette and brushes.

Freedom from smell, and danger of breaking or bursting.

Economy in use, and moderate price.

TO BE HAD, WHOLESALE AND RETAIL, AT

WINSOR AND NEWTON'S
ARTISTS' COLOUR MANUFACTORY,
38, RATHBONE PLACE, LONDON.

Price 6d. each, to be filled with colour, (Cobalt, Madder, Lakes, &c., extra as usual).

TO MINIATURE PAINTERS, &c.—W. WARRINER, 39, GREAT CASTLE-STREET, REGENT-STREET, Manufacturer of OR-MOLU FRAMES, MATS, MOROCCO CASES, and GLASSES, of all sizes, shapes, and patterns.

W. Warriner, having been established more than a quarter of a century, begs to return his sincere thanks to those Artists and others who have undeviatingly patronised him, begs further to inform them that he has a variety of new patterns, which, for quality and price, defy all competition. A great variety of Mats, Cases, and Glasses always ready, or speedily made to order.

The Trade, Merchants, and Captains of Ships supplied on the most advantageous terms, and with the greatest punctuality.

THE CHEAPEST MANUFACTORY FOR GILT AND FANCY WOOD PICTURE FRAMES.

P. GARBANATI, WORKING CARVER and **GILDER, 19, ST. MARTIN'S-COURT, St. Martin's-lane, respectfully informs Artists, &c.,** that as he manufactures entirely on his premises every description of ORNAMENTED GILT and FANCY WOOD PICTURE FRAMES, he is enabled to offer them at such low prices that he defies competition. A most extensive assortment of every size Picture Frames kept ready. Re-gilding in all its branches in a most superior manner, cheaper than by any other house in the trade. Estimates given free of charge.

A large assortment of handsome ornamented swept Gilt Miniature Frames at 6s. each (glass included), not to be equalled for price and quality by any other manufacturer in the kingdom.

A list of the prices of Plate Glass, Gilt and Fancy Wood Picture Frames, &c., sent, pre-paid, to any part of the kingdom.

PAINTING IN OIL.

By her Majesty's Royal Letters Patent, and under the patronage of the President and Members of the Royal Academy.

BROWN'S COLLAPSIBLE METALLIC TUBES, for COLOURS, OILS, VARNISH, MARGOLP, ASPHALTUM, &c.—THOMAS BROWN begs to return his sincere thanks to his numerous Customers for the approbation they have so universally bestowed on his Tubes. To the Members of the Royal Academy in particular he wishes to express his great obligations—he, his father, and his predecessor, having been the favoured servants of the Royal Academy from its formation, and having the honour to supply all the Presidents to the present time.

These Tubes combine the advantages of cleanliness, convenience, economy, and portability in the highest degree; any portion may be pressed out at a time, and the remainder will keep good for years, even in warm climates.

Manufactured and Sold, wholesale and retail, by Thomas Brown, Colourman to Artists, and Manufacturer of every Material for Painting in Oil and Water, 163, HIGH HOLBORN, London.

N.B.—The Trade are respectfully cautioned from dealing in any imitation of the above Tubes, as all vendors are equally liable with the maker to the penalties of an infringement.

The Genuine are made of Purified Tin, have the words "BROWN'S PATENT" on the Cap and Nozzle, and are warranted not to injure the most delicate colours.

PATENT OXYDATOR.—DEPOT, 14, Finch-lane, Cornhill.—The OXYDATOR is the only effective instrument for the perfect combustion of common oil, with all the brilliancy and more than the power of the finest sperm, and without alteration of the sperm lamp. Price 5s. including a proper chimney-glass, preserved from breaking by the metal oxydator. The advertised substitutions are merely narrow-necked glasses, difficult to clean, and induce an endless expense for breakage.—SMITH and Co., Agents for the Patents. Country agents wanted. Purified oil, to burn in all lamps with the Oxydator, 4s. per gallon.

ELEGANT AND ORNAMENTED PICTURE FRAMES OF A SUPERIOR DESCRIPTION, WARRANTED TO CLEAN.

J. ECKFORD, 45, FLEET-STREET, corner of Mitre-court, Temple, opposite Fetter-lane, begs leave to inform Artists, the Trade, and Public, that they can obtain A LARGE AND CLEAR EXPLANATORY SHEET OF DRAWINGS, with numerous elegant Patterns, the Size and Prices attached to the various Frames, sent gratis and free of postage to any part of the United Kingdom.

Old Frames re-gilt; large and small Miniature Frames at proportionate prices. Fancy-wood Frames of every description. Orders from the country punctually attended to. ESTABLISHED 1792.

SPLENDID AND SUPERIOR GILT FRAMES.

CHARLES M'LEAN, 78, Fleet-street (opposite THE DISPATCH Newspaper-office), respectfully informs the Public, Artists, and the Trade, that they can be supplied with PICTURE FRAMES, of the very best manufacture, at prices never hitherto attempted.

A LARGE SHEET OF DRAWINGS, representing the exact patterns and prices of one hundred different sized frames, ornamented with designs, made expressly for this Manufactory, may be had gratis, and sent free of postage to any part of the kingdom. The Trade supplied with Frames in the Compo. Fancy-wood Frames and Mouldings. Old Frames repaired and re-gilt.

An extensive Stock kept seasoned for immediate delivery.—All goods taken back, not approved of in three months.

INSTANTANEOUS DAGUERRETYPE, or PHOTOGRAPHIC PORTRAITS, by Mr. A. CLAUDET's new Patented Improved Process, ROYAL ADELAIDE GALLERY, LOWTHER-ARCADE, West Strand.—Mr. A. Claudet has completed his new arrangements, and has fitted up a comfortable and elegant room at the above Gallery for taking Portraits and Groups of Figures by an instantaneous process, producing faithful and pleasing likenesses. This improvement will be hailed as the greatest desideratum in this wonderful art; for hitherto, when the sitting required any length of time, the features were unavoidably constrained or unnatural. Specimens are exhibited at the Adelaide Gallery, where portraits are taken daily. As sunshine is not necessary, dull weather does not prevent the operation. Price of a single portrait fitted in a neat case one guinea; for groups containing two figures one guinea and a half, adding half a guinea for every extra figure; in family groups, two children half a guinea. Parties are not expected to pay unless satisfied with the likeness.

THE ROYAL MARRIAGE PICTURE.

"Mr. Hayter had the honour of submitting to her Majesty his large oil sketch for the grand historical picture of the Marriage, with which her Majesty was graciously pleased to express the highest approval."—COURT CIRCULAR.

"On Saturday, her Majesty honoured Mr. Hayter by sitting to him in the Marriage robes; and his Royal Highness the Prince Albert also sat to him for his great picture of her Majesty's Marriage."—COURT CIRCULAR.

"Her Majesty, the Queen Dowager, and her Royal Highness the Duchess of Kent, honoured Mr. Hayter by sitting to him in the full Marriage robes, for his picture of that august ceremony."—COURT CIRCULAR.

"Her Royal Highness the Duchess of Gloucester did Mr. Hayter the honour to sit for the great Marriage picture."—COURT CIRCULAR.



"Their Serene Highnesses the Duke of Saxe-Coburg-Gotha and Prince Ernest; and their Royal Highnesses the Duchess of Cambridge and Princess Augusta of Cambridge, did Mr. Hayter the honour to sit to him, to be painted into the grand picture of her Majesty's Marriage."—COURT CIRCULAR.

"Their Royal Highnesses the Dukes of Sussex and Cambridge, and Prince George of Cambridge, honoured Mr. Hayter with a sitting for the historical picture of her Majesty's Marriage."—COURT CIRCULAR.

"On Wednesday last, his Majesty the King of Prussia honoured Messrs. H. Graves and Co. with his autograph in their subscription book, as a subscriber for the forthcoming engraving from the Royal Marriage Picture."—COURT CIRCULAR.

"MR. HAYTER had the honour yesterday to submit to her Majesty the Queen, his Royal Highness Prince Albert, and the King of Prussia, in Windsor Castle, his most beautifully finished picture of 'The Royal Marriage,' when her Majesty, Prince Albert, and the King of Prussia, were most graciously pleased to express their entire approbation of this magnificent painting."—COURT CIRCULAR.



HER MAJESTY'S PRINTSELLERS AND PUBLISHERS, MESSRS. HENRY GRAVES AND CO.,
have authority to announce that, by

HER MAJESTY'S SPECIAL PERMISSION,

they will in April have the honour to exhibit, in their Gallery in Pall-Mall,

THE MAGNIFICENT PICTURE OF

HER MAJESTY'S MARRIAGE.

Painted by GEORGE HAYTER, Esq., M.R.S.L., her Majesty's Historical and Portrait Painter.

Any attempt at Description of this Grand and Noble Picture must be very imperfect; but the Publishers beg to state, that THE SPLENDID ENGRAVING which they are to have the honour of publishing will enable all the admiring Patrons of Art to possess this, THE ONLY AUTHENTIC MEMORIAL

OF ONE OF THE MOST INTERESTING EVENTS OF HER MAJESTY'S REIGN.

Subscribers' names for this National Engraving received by Messrs. H. GRAVES and Co., her Majesty's Printsellers and Publishers, where the Subscription Book, containing the numerous Autographs of the Royal and Illustrious Subscribers, is now open, and the Impressions will be strictly delivered in the order of subscription.

Price to Subscribers: Prints, £4 4s. Proofs, £8 8s. Proofs Before Letters, £12 12s.

HENRY GRAVES and Co. will also have the honour, in the course of a few days, of Exhibiting in their Gallery, to the Patrons of Art, THE SPLENDID SERIES OF UPWARDS OF FIFTY MOST EXQUISITE DRAWINGS OF THE

INTERIORS AND EXTERIORS

OF

THE ANCIENT MANSIONS OF ENGLAND,

BY THAT EMINENT ARTIST, JOSEPH NASH, ESQ.

These exquisite Original Drawings, made in the Mansions, are upwards of double the size of the engraved plates, and will form the most interesting Series of Drawings, ever produced, of the Architecture of England in the time of Queen Elizabeth.

BY COMMAND OF HER MAJESTY.

HENRY GRAVES and Co. beg to announce that have nearly ready for Publication,

THE MAGNIFICENT ENGRAVING FROM THE GRAND HISTORICAL PICTURE OF THE

CORONATION OF HER MAJESTY, QUEEN VICTORIA.

Painted by GEORGE HAYTER, Esq., M.R.S.L., Her Majesty's Historical and Portrait Painter; and Engraved in the most splendid style of Art, by H. T. RYALL, Esq., Her Majesty's Historical and Portrait Engraver.

Not only has her Majesty been graciously pleased to give Mr. HAYTER numerous sittings for this National Picture, but the whole of the Royal Family, the Foreign Princes, the Dignitaries of the Church, the Ladies and Officers of State, have all (by Special Desire) sat to Mr. Hayter for their individual Portraits; thus combining in one grand Picture, nearly one Hundred Authentic Portraits of the most Illustrious Personages of the Age, assembled round the Throne of our beloved Sovereign, in the venerable Abbey of Westminster.

Price to Subscribers: Prints, £4 4s. Proofs, £8 8s. Proofs Before Letters, £12 12s.

Among the Numerous Subscribers whose Names already honour the Subscription List for this grand National Engraving, are the following Illustrious Personages:—

HER MAJESTY THE QUEEN
HIS ROYAL HIGHNESS PRINCE ALBERT
HER MAJESTY THE QUEEN DOWAGER
HIS MAJESTY THE KING OF HANOVER
HIS MAJESTY THE KING OF PRUSSIA
HIS MAJESTY THE KING OF BELGIUM
HIS MAJESTY THE KING OF THE FRENCH
HIS ROYAL HIGHNESS THE GRAND DUKE OF RUSSIA
HER ROYAL HIGHNESS THE DUCHESS OF KENT
HER ROYAL HIGHNESS THE PRINCESS AUGUSTA
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE
HER ROYAL HIGHNESS THE PRINCESS OF HOHENLOHE
HIS ROYAL HIGHNESS THE DUKE OF SUSSEX
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE

HER ROYAL HIGHNESS THE DUCHESS OF GLOUCESTER
HIS ROYAL HIGHNESS PRINCE GEORGE OF CAMBRIDGE
HIS ROYAL HIGHNESS THE PRINCE OF LEININGEN
HIS ROYAL HIGHNESS THE DUKE DE NEMOURS
PRINCE WILLIAM HENRY OF THE NETHERLANDS
HIS GRACE THE ARCHBISHOP OF CANTERBURY
HIS GRACE THE ARCHBISHOP OF YORK
HIS GRACE THE DUKE OF NORFOLK
HIS GRACE THE DUKE OF DEVONSHIRE
HIS GRACE THE DUKE OF BEDFORD
HIS GRACE THE DUKE OF ARGYLL
HIS GRACE THE DUKE OF SUTHERLAND
THE FOREIGN AMBASSADORS,
&c. &c. &c.

London: Published by HENRY GRAVES and COMPANY, Printsellers and Publishers in Ordinary to Her Majesty, 6, Pall-Mall.

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